# The Journal of
# THE TANJORE SARASVATI MAHAL LIBRARY

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# THE JOURNAL OF
# THE TANJORE SARASVATI MAHAL LIBRARY

Vol. X. 1956 No. 3.


## EDITORIAL

In this issue, the following serial articles have been continued:—

1. AVANTI SUNDARI — A Study.
2. செவிச்செல்வம்
3. SANGITA MAKARANDAM — Nṛtyādhyāya.
4. PĀRIJĀTANĀṬAKAM — Introduction and appendix.
5. ĀRAṆYAKĀṆḌA RASA.
6. BHAGAVADGĪTA — MARĀTHI VERSION.
7. GĀNĒSHA TATWA SUDHĀLAHARĪ.

A short story with a historical back-ground, entitled SUJANA'S TREASURE has been included.

The serial Sanskrit prose work of "VAIDEHI VIVAHA" could not be continued in this issue as the next instalment has not been received. We hope to receive it soon.

Articles of research value and manuscripts edited with translation are invited from the learned public. Those who send contributions can get up to 500 copies thereof on payment of the paper cost only. This, we hope will be taken advantage of by scholars who have valuable works for publication.

**S. GOPALAN,**
*Editor.*

# SUJANA'S TREASURE

BY

**SRI S. GOPALAN,** B. A., B. L.,

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I was gathering materials for a book which I had intended to call "Scenes from Tanjore History". My idea was to select leading incidents in the chequered history of Tanjore and dramatise them without at the same time sacrificing veracity for splendour or effect. I was greatly disappointed with the absence of reliable contemporary accounts or narratives about men and things. Even such a reputed author as Govinda Dikshitar who adorned the court of Nayak Kings had little to say of historical importance. How I wished that some one in Tanjore had left a diary or at least a few letters to give us a first hand account of events.

At last I came across the very thing I wanted. It was a bundle of crumbling, moth-eaten sheets of locally manufactured paper. The sheets had to be pieced together before one could discover that they formed part of a kind of historical narrative in the handwriting of Dadha Rao.

Dadha Rao was a talented Maratha who served under Raja Tulaja. He was selected by the Danish Missionary Schwartz to take charge of the early education of Prince Serfoji. We have already had occasion to write about his heroic handling of a ticklish situation when the armies of the East India Company and the Nawab of the Carnatic wanted to remove the precious manuscripts in the Saraswati Mahal and use it as a powder magazine. His success in impressing on the invaders the priceless worth of the treasures in the library is a land-mark in Tanjore history. Naturally anything from his pen must be momentous.

I was not wrong in my expectations. I am setting out below a condensed version of a memorable episode in Tanjore history, from these chronicles:

One night Dadha Rao was alone in the library scrutinizing manuscripts. It was past midnight and there was none else with him except an old watchman who sat nodding at the main entrance of the library. All of a sudden he heard a sound close to the eastern wall of the library, "Thud, Thud!" At first he thought it was some one whipping his upper cloth or bedsheet before lying down. But the sound increased and he felt that some one was pounding away at a wall near-by. So he called the watchman.

"Don't you hear the noise there?" he asked him, "Listen! What is it?"

"That is usual, Sir", said the watchman, scratching his head.

"What do you mean by usual?" said Dadha Rao. "Do you say it is usual at night to break open the walls here?"

"No, Sir", said the watchman coughing and lowering his voice, "It is Sujana Bai".

"Sujana Bai? What do you mean"?

"Queen Sujana, Sir!"

"She died so long ago", said Dadha Rao. "How do you account for her coming now?"

"It is the Queen that goes on beating at the eastern wall in the interior of the dark dungeons", he said, "You know, Sir, she was put inside a wall and plastered over".

Yes, Dadha Rao knew. The fate of Sujana was one of the most melancholy episodes in Tanjore history. He had heard of the pathetic incident but the watchman's theory that the poor Queen Sujana was still striving to burst out of the wall roused his curiosity to know all about her.

Sujana's husband, Ekoji, ruled for a brief period in 1736. After him, Queen Sujana became the ruler. She was surrounded by scheming courtiers who soon deserted her and espoused the cause of a pretender to the throne, called 'Kāṭṭu Rāja'. It is said that when the poor queen tried te escape, she was caught hold of by them, and what happened to her is the subject of interesting controversy.

During the two years of her rule, Shāhu, also called "Kāṭṭu Rāja", the Pretender, was knocking at the palace gates. He claimed to be the real son of a previous ruler and entitled to the throne. But the fact was that he was son of a dhobi and was sought to be foisted on a previous ruler who died without male issue.

The Pretender's main support came from a Mohamadan Chief called Sayyid. He has rightly earned the name of King-Maker in Tanjore history. It was he that first put Sujana on the throne and was able to repulse the on-slaughts of the Pretender. But soon Sayyid himself became aggrived with the queen. She was showing too much partiality for her minister Siddhoji. So Sayyid went over to Kāṭṭu Rāja.

The combined forces of Sayyid, the King-Maker, and Kāṭṭu Rāja, the Pretender, attacked and besieged the ancient fort.

The Queen, at the death of her husband, had thrown all caution to the winds. She began to shower her favours on Siddhoji. Well did Siddhoji deserve her adoration. He was a handsome man, tall and slim with a jet of thick moustache, broad forehead, piercing eyes and long aquiline nose. His complexion was very fair.

The Queen herself was a model of beauty. She was very fair and supple, with her hair trailing down to her knees. Her large eyes occupied a big part of her face, her brows like two black arrows arched on either side, piercing men's hearts.

Sayyid was scheming to possess her after the King's death, and perhaps if she had yielded, she could have ruled quietly for a long time. But she hated him like poison and treated him with contempt. Naturally the King-Maker was furious with her favourite.

Sujana was not the woman for her times. She had no talent for intrigue. She was too plain in her dealings. She had the heart of a child. She failed to conceal her affection for Siddhoji.

But there was one thing she loved above all else. She was over-fond of jewels and passionately attached to wealth. Her jewels were estimated at some millions and her treasury was full of money extorted from the people.

It was the year 1738. News reached that Sayyid and Kāṭṭu Rāja were entering the fort. Sujana was in the midst of a carnival. It was called the festival of Rose-water bath. A whole tank was filled with pleasantly perfumed rose-water and the Queen with her favourites was swimming in it under gaily coloured lights. But she was not altogether without anxiety. She counted on Siddhoji to take care of her interests. But he was long in coming.

At last a courtier came and told the queen that it was no use expecting her minister. He was making peace with Sayyid.

"It is not true", cried Sujana. "It cannot be true. Siddhoji will not desert me like this".

The maidens in the bath, all bedecked with jewels and scintillating, crowded round the Queen. They tried to console her.

"What does it matter if Siddhoji has made peace with Sayyid?", said one of them. "Smile a little on Sayyid and he is your man. Why are you so partial to Siddhoji?"

"O woman! How horrible you are!" cried the Queen. "I will sooner die than look at the infernal villain called Sayyid. Save me from Sayyid".

Sujana began to shriek. Just then Siddhoji entered. Sujana smiled through her tears like a rainbow in the sky.

"Oh, Siddhu", she cried, "say it is all false! Say it is all false".

"What is false"? asked Siddhoji, approaching the Queen.

"That you are deserting me".

"Nothing of the kind", said Siddhu.

"Say so! Say so!" said Sujana passionately.

"I am not deserting you", said Siddhoji, "but how are we to escape Sayyid? He will surely kill us both".

"Then let us kill ourselves", said Sujana, "let me put on all my jewels, all without exception; let me keep around me all the wealth in the treasury. Then Oh Siddhu, let us both die here. Let a wall stand over where we lie".

At first Siddhoji was taken aback. But soon the idea attracted him. Why should all the jewels and wealth in the treasury fall into the hands of Sayyid and Kāṭturaja? Why should the most priceless jewel, the Queen, fall into their hands? Sujana's childish idea had excellent merit in it.

"Oh. Queen! What a horrible end!" said Siddhoji.

"But not more horrible than being fondled by Sayyid', replied Sujana. "As for you, he will surely kill you. Oh! Siddhu, why are you silent? Promise me that you will also enter the death chamber with me".

Siddhoji promised. He called Ramu Kothanar, the skilled mason of the palace and asked him to build a chamber to contain Sujana, all her jewels and all her treasures- The talented mason built a chamber in no time. Into this Siddhoji put all the treasures he could lay hands on. Meanwhile Sujana decked herself with her costliest jewels and entered the chamber and stood with her bags of wealth all around her. Siddhoji stood outside.

"Oh Siddhu, it is better to die like this than live hereafter", said Sujana. "Don't you hear the noise there? I think that villain Sayyid has surrounded the palace".

"You are right", said Siddhoji. 'They came into the fort even last night'.

"Then it is getting late", said Sujana. "why don't you come in?"

"You had better be here for a while till I come", said Siddhoji". "I shall be coming in a minute".

He beckoned to Ramu Kothanar, the mason and both left the palace. In a few minutes, the mason alone returned.

"Where is Siddhu?" cried Sujana. "I hope they have not killed him! Oh why did he go"?

"Oh, Queen", said Ramu Kothanar, "do not grieve for this wicked man. He has made his peace with Sayyid. He wants me to bury you here alone."

The Queen became white with fright. The word 'alone' scared her more than death.

"Oh Queen, Don't be afraid", said Ramu Kothanar. "All your subjects are not like Siddhoji. He on whom the queen showered her wealth and favours wants to kill her and keep all this wealth. But I am not going to let him have his way. I shall close this wall with all the jewels and bags of treasure. Remove your jewels and put them in."

Sujana hesitated. She was still unwilling to part with her jewels. 'I will give you all those bags". she pleaded. "only don't take away my jewels".

"Unhappy Queen!" said the mason, "I want to save my Queen. Come away with me. Put on this overcoat and this turban. Keep this dagger in your waist. No one will find you out".

The Queen came out of the chamber leaving her jewels and her wealth behind. The mason closed the wall. At the top of the wall with a few dexterous strokes he fixed the image of Anjaneya. Then he scaled a fort wall with Sujana and hurried to his house near by.

# AVANTI SUNDARI - A STUDY

BY

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[ *Continued from page 15, Vol. X, Part II.* ]

It has already been said [1] that Indian ( Sanskrit ) poetry is both *realistic* and idealistic – *realistic* in the sense that it depicts Indian life as it is experienced and *idealistic* in that it portrays life as it ought to be and that a harmonious blending of these two aspects of life has been wonderfully effected by our poets in their Kāvyas. Ānandavardhana says in the *ādivākya* of his *Dhvanyāloka* that the real aim and object of poetry is *sahṛdayamanaḥprīti* [2] — pleasure in the hearts of the trained people of culture with a sympathetic and responsive heart to understand and appreciate things correctly. It is technically called the *Rasa* or *bhāva* realisation — *rasabhāvānubhava*, in Alaṅkāra Śāstra, which is considered to be the highest bliss — aesthetic pleasure, both impersonal and transcendental — that can be compared to *Brahmānanda.* To achieve this end all poets have to describe beautiful objects in nature as they are.

It is also said that poetry teaches the nature and scope of human values, so that a man who reads and appreciates good poetry can elevate himself from the ordinary level of mankind to the highest perfection that he can aspire for. It is with this view that poets choose ideal characters like Rāma, Duṣyanta and Nala and depict their lives as dhīrodāttas [3] — persons of high and noble birth,

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1. Vide page J. T. S. M. Library, Vol. x. No. 2 page 11.
2. काव्यस्यात्मा ध्वनिरिति बुधैः यः समाम्नातपूर्वः ।

...... ...... ...... ...... ...... ......

तेन ब्रूमः **सहृदयमनःप्रीतये** तत्स्वरूपम् ॥

*Vide* Abhinavagupta's definition of a *sahridaya* Dh. Karika 1.

येषां काव्यानुशीलनाभ्यासवशाद्विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते स्वहृदयसंवादभाजः सहृदयाः ।

Locana, (Madras Edn.) 77.

'तत्र कवेस्तावत्कीर्त्यापि प्रीतिरेव संपाद्या । यदाह— 'कीर्तिं स्वर्गफलमाहुः' इत्यादि । श्रोतृणां च व्युत्पत्तिप्रीती यद्यपि स्तः, यथोक्तम् —

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।

करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम् ॥

तथापि प्रीतिरेव प्रधानम् । *vide Locana*, ibid, p. p. 80 & 81.

3. "महासत्त्वोऽतिगम्भीरः कलावानविकत्थनः ॥

vast learning and magnanimity — a character beyond reproach, sacrificing everything for the sake of others.

Such Dhīrodātta and other characters are not to be taken as *types* as some critics have wrongly assumed, [4] since they all have their individual traits, each in itself marking remarkable success in their mission. To illustrate: Sri Rāma's banishment of *Sītā* after the coronation, king Duṣyanta's rejection of Śakuntalā after their Gāndharva marriage and Nala's desertion of Damayantī in the forest — though they all may look alike–have their individualistic significance in that they are described to have taken place under different significant circumstances over which they had no control. Such instances can be multiplied and they do indicate that these heroes though they possess some common characteristics like high birth also possess their individual traits of their own.

It must be observed however that our *Sāstrakāras* who have laid down certain rules to be followed by all poets in writing *kāvyas* have done so after a careful and systematic study of many great poems and that they may be taken as our guides while writing poetic works. They are so vast in their scope that a careful artist may choose the best among them suitable for their poems.[5] They are not compelled to follow those rules blindly but the beginners may follow them with great advantage to avoid literary pitfalls.

By portraying the lives of such ideal characters the poets do aim at the moral and spiritual edification of mankind. They teach the great lesson that one should act like Śri *Rāma* in *Rāmāyaṇa* and not like *Rāvaṇa*, etc. All the four human values are thus instructed in a charming and pleasing manner—'*Kāntā-sammitatayopadeśayuje*'.[6]

King Rājahamsa is portrayed in A. S. as an ideal hero—a true *Kṣatriya*— a personation of heroic sentiment who would not suffer any humiliation at the hands of his adversaries under any circumstance. His reply to minister Sumati well illustrates it.

When he was told by his minister that he might worship Goddess Cāmuṇḍī and get boons to make himself invincible, he said that he would face his enemy Mānasāra immediately in a battle and would either kill him or face death since he would not care for his mortal body which would have to perish one day or other and he would care more for the attainment of *trivargas*—the three great human values. In this connection his description of the human body in all details is quite

4. Vide Keith's *Sanskrit Drama* (1924) section XII. p. p. 276 ff.

5. Vide Ananda Vardhana's remark —
सन्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया । न तत्केवलया शास्त्रस्थितिसंपादनेच्छया । Dh. K. III. 12.

6. Vide *Kavya prakasa* I-2.

picturesque and is of great interest and importance. It explains its perishable nature on one side and its complicated structure on the other by bones, flesh, blood etc., which would lose its balance of life at any time if any one of them is not doing its normal function. It is said[7] that man gets his wretched body at every birth according to his past action which is ready to do its function. It is a covering of an imperishable soul bound by his actions done when he takes a body. It is compared to a big forest devoid of real life—*Śūnyāraṇya;* just like the forest it has many limbs or parts; it is fed at its infancy by the mother's milk just like the forest by rainfall; it is deep by the structure of nerves resembling bowers of creepers in the forest; it is full of grown-up bones which look like the tall trees in the forest; with constantly moving senses of knowledge and of action like the groups of deer and other animals; with a heart always affected by the flower-arrowed Cupid like the awful holes of big reptiles in the forest; again it is full of life due to the free movement of five breaths in the body just like the mighty winds in the forest; a seat of growing avarice resembling a fearful goblin in the wild forest; possesses the sprout-like red blood; the origin of flesh resembling flowers; easily perishable or to be cut off and destroyed like the forest by the wild elephant of the God of Death.

Again the human body is described as a machine[8] created by the architect—*karman*—filled by nearly three-hundred bones possessing one thousand and seven-hundred and sixty veins, fifty fleshy strands, twenty-four blood vessels

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7. A. S. p. p. 39 & 40. "त्रिवर्गसाधनोपकरणतयाऽभ्यनुज्ञातः कृतात्मभिः, अन्यथा पुनरजन्यस्यास्य कर्मभूमिसमुद्भवस्यानेकशाखाभेदसञ्चितात्मनः, पयोधरप्रसेकवर्धितस्य, स्नायुसिरालतावितानगहनस्यास्थिस्थाणुशतनिचितस्य, चपलेन्द्रियमृगगणविचारितस्य, कुसुमशराशीविषाधिवासभीषणहृदयकोटरस्य, पवनबलप्रचलितस्य, विजृम्भमाणतृष्णापिशाचिकाधिष्ठितस्य, रुधिरपटलपल्लवस्य, पलितकुसुमजन्मनः परिणामनिदाघशोषणीयस्यान्तकवनगजभञ्जनीयस्य कायसंज्ञस्य शून्यारण्यस्य कीदृशं सारम्, क्व चोपयोगः" ॥

8. Vide ibid p. 40. दृश्यतां तावच्छरीरयन्त्रम्, त्रिशत्यास्थिकीलानाम्, सषष्ट्या वा सप्तशत्या सिरारज्जूनाम्, पञ्चाशता पिशितपेशीप्रलेपानाम्, चतुर्विंशत्या रसवाहानां धमनीस्रोतसाम्, सप्तभिर्जानुभिस्त्रिभिर्दोषैः पञ्चभिर्मरुद्भिरेकादशभिरिन्द्रियैः, सप्तभिश्च त्वग्भिरन्येन चैवमात्मकेन दुष्प्रपञ्चेनाविचारप्रसिद्धरामणीयकमुपरचितमतिविचक्षणेन कर्मशिल्पिना मर्मणां किल शतेन सप्तोत्तरेण । यत्र क्वचिदवघट्टितमप्रतिघटनक्षमं तत्क्षण एव व्यापद्यते । शक्यं चैतदधर्मयन्त्रमास्थिपञ्जरं सिरागहनं रुधिरह्रदं पिशितराशिमेदःकुम्भमलजम्बालं रोगनीडमित्यन्यतमेन नाम्ना व्यपदेष्टुम् । अत्र वसति..... ज्ञानदरिद्रः पुरुषः । ...... भोगविकारानुपहरति नैकमुखस्तृष्णामहाहिः । अत्र विषवृक्षे जन्यफलानि भक्षयन्ति लोलुपाः पञ्चेन्द्रियशकुनयः । अत्र कासारे प्रज्ञासलिलमावृणोत्यभेद्यमविद्याभ्रपटलम् । अत्र श्मशाने ददाति सान्निध्यमुद्भूतभूतिपरुषितो रिपुषड्वर्गपितृगणः । कष्टं बत पापपार्थिवस्यास्यानवस्थितं बलमनभिमुखा दुःखोपद्रुताश्च विषयाः, नियतमायासभूयसी यात्रा, नैकविधव्याधयः प्रतिहन्तारः, मुखमेकं, अनेकमुखानि छिद्राणि, अनवस्थिता वर्णस्थितिः" ॥

with flowing *rasa*, seven *dhātus*, three *dōṣas* (fundamental principles), five wreaths, eleven senses (of knowledge and of action), seven layers of skin, and such other indescribable parts like one-hundred and seven marmas (vital parts of the body). Even the slightest dislocation of any part of this human mechanism would stop its normal working and may lead to all complications and perhaps to complete stop—death. It looks a nest of bones, a lake of blood, a reservoir of flesh, *mēdas* and all kinds of dirt; an abode of diseases; there lives the man often affected by them and grows without the true knowledge; there enjoys the serpant of avarice with many faces all kinds of temporal happiness. In that poisonous tree reside the bid-like five senses eating the fruits of human births; in that lake the imperishable row of clouds completely envelops the water of wisdom; in that cemetry lives in proximity the group of ancestors in the form of the six in-born enemies of man with ashes of prosperity saturated in their bodies; it is a pity that all human beings—particularly kings, have their worldly power unsteady, all objects around them giving them trouble, their life expedition full of insurmountable difficulties; suffering from all obstructions like ailments; though possessing one face, but facing many-faced afflictions with the result that they suffer from humiliation and servitude, conceal their nobility, trouble their own friends, abuse and disrespect their preceptors, sell their lives, steal other's property, and practise all kinds of magic and prohibited acts.

The human body has three stages—birth, old age and death which are beyond description. During the old age the body shivers always due to physical weakness; the structure of bones has to display itself owing to the scarcity of flesh and blood; the head becomes very loose; the teeth are falling down one by one, the eyes are sunk deep; the breaths appear very long and heavy; the power of recollection fades away.

Again the old age [9] is described as the mother of shame, the foster-mother of humiliation; the sister of miserliness or selfishness, abode of fear, the first stage or appearance of negation; complete cessation of courage; last stage of egoism; a friend of momentariness; the projeny of confusion, the beginning of impurity, the first stage of infernal sufferings; a wrong place of erotic feelings; such a body which is considered even by great sages to be indescribable is sure to perish in a moment without previous notice.

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9. Vide P. 42 " पापीयसी चेयं जरा नामावमानस्य माता, धिक्कृतानां धात्री, कार्पण्यस्य भगिनी, भयस्यायतिः अभावस्य प्रागवस्था, धैर्यस्य विरतिः, अहङ्कारस्यावसानम् . आनित्यतायाः सखी, सम्मोहस्य सन्ततिः, अशौचस्यावतारवीथी, नरकवेदनानां पूर्वरूपम्, शृङ्गारविलासितानामपथ्यभूमिः···॥" एवं च जाति-जरामृतिभिस्तिसृभिस्त्रिखण्डकल्पाभिरतिभयानकं ······ जलधिमवगाहमानस्य नौरिव प्रतिक्षणाशङ्कनीयभङ्गा तनुः। एवं चास्य देहस्य त्रिदोषस्यापि दोषानुदाहरन्तो नाद्यापि पारं पश्यान्ति महर्षयः॥

This is the substance of king Rājahamsa's reply to minister Sumati and it is characterised by his spirit of self-sacrifice, royal dignity and honour that a true kṣatriya possesses. He has a really dispassionate attitude—one of self-denial or self-renunciation — in this everchanging phenomenal world and he cares only for what is permanent, true and eternal. That is why he does not care for his mortal body and he cares for immortal name as a true warrior by facing his enemy in a war. His speech which no doubt forms an important chapter in the annals of Indian anatomy, is marked in every line by the devotion to duty, firm faith on his *svadharma*, self-reliance and courage which cannot find a parallel in any other hero under ordinary circumstances.

When the king finished his speech, minister Sumati who has understood the firm decision of his master to go for a war with Mānasāra immediately, made his last attempt to dissuade him by a fervant appeal to his duty. He said [10] that a true Kṣatriya is so known when he protects the afflicted; nobody was able to lift mother Earth except the divine Boar when she was deep sunk in the ocean; no person except Lord Śiva could bear the divine Ganges on his matted hair ; no other person except *Hiranyagarbha* ( Brahma ) was able to create the three-fold world ; no other agent except the milky ocean could produce the divine nectar ; none except the thousand-faced Ananta would bear the weight of Lord Viṣṇu ; so also except your noble self no other would be competent to save your noble family and your projeny.

Moreover, the ruling king has got another imperative duty to protect his kingdom that has been handed over to him by his ancestors ; he may extend his empire by further conquests, but he should not lose under any circumstance what is hereditary. In this connection Sumati explains to him the transitory nature of *Rājyaśrī*—the glory and wealth of a king. It is a well-known thing that the royal glory and prosperity have obstacles to grow at every step, which may fall at any time and to fight those obstacles would not be possible at all times. Prosperity is always unsteady and constantly moving from man to man with a wicked character and when one wants it and prays for it, it would not be attained.

Its unsteady nature is experienced by all ; like the flame of the fire, it even burns and destroys the person who possesses and protects it. It has been

10. Vide ibid. pp. 43-46. "देव ! ज्ञात एव कातरस्य जीवितव्यमिवेतरस्य प्रियमरणे मर्तव्यमिति, आर्तत्राणदीक्षया चाद्यापि न्यायनिर्व्यूढया यथार्थमूढः क्षत्रशब्द इत्येतदप्यनपलापमेव । ............ न खल्वमहावराहो महीं समुद्धरति, नाशम्भुरभ्रगङ्गां धारयति, नाहिरण्यगर्भो भुवनत्रयीमुद्भावयति, नादुग्धोदधिस्सुधामाविष्करोति, न चाभवान् भवत्सन्ततिमुत्थापयितुं समर्थः । न ह्यनन्तादन्येदनूढो भरः कैटभारेः । विदितमेव विदितवेदितव्यस्य यथेमाः प्रतिपदसुलभान्तरायाः दुर्योधनसाधनसमवायाश्च सम्पत्तयः । प्रार्थ्यमानदुरवापा समाराध्यमानदुःखशीला रक्ष्यमाणप्रपलायिनी च लक्ष्मीः । प्रत्यक्षमेवास्याश्चापलम् ॥ ........................

proved not to be true that the milky ocean has now become free from two poisons — the *Kālakūṭa* and *Lakṣmi.* Lakṣmī is considered to be a greater poison than Kālakūṭa, because Kālakūṭa has spoiled only the neck of one person — *Nīlakaṇṭha* but Lakṣmī has spoiled many rulers in hundreds and thousands; when she has come out from the ocean after the churning by the Mandara mountain, she got fever on account of severe shaking movements of her body in the tossing mountain-like waves of the ocean, vomitted heated vapour, always unsteady while sitting, standing and lying down, rolling her body every now and then, hates the devoted, makes other's sights perplexed, creates life fearful and give trouble to others by her prattlings in dreams. She does not understand what is good and what is bad; slips down even in a big broad road, falls upon men and victimises them like animals, torches even those who cannot and should not be touched and lives always with the impure and dirty persons.

What more is to be said! She does not like to prosper with the virtuous persons and so does not avoid persons of all kinds of impurities; to illustrate, she had no regard for the truthfulness of Ajātaśatru (Yudhiṣṭhira), for the firm determination of Bhīma, the son of Vāyu, for the valour of Arjuna and for the divine form of the twins — Nakula and Sahadeva, and made them play with the dice specially planned by the evil-minded Śakuni and deeply embraced the cruel, vain and crooked Duryodhana. She used to play jugglaries with others and cheat them; she has perpetrated many crimes in bringing into the unwholesome mixture of castes and creeds; she has practised all the five mahāpātakas even; she has experienced all evil effects of illusion; she hates truth-speaking; she is the

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यत्र च लग्ना ज्वलनशिखेव तमवश्यं (दग्ध्वैव) प्रशाम्यति। मन्ये च कालकूटस्यास्याश्च भगवत्या......... निर्विषीभूतः स्वस्तिमानिदानीं दुग्धसिन्धुः। अथवा नेयं कालकूटतुल्यकक्ष्या लक्षयितव्या, यदमुनैकस्येश्वरस्य कण्ठमात्रं दूषितम्, अनया शतसहस्राणीश्वराणां सर्वाकारं दूषितानि। सैषा मन्दरोद्भूतमहासमुद्रवीचीवलयवेगास्फालनविजृम्भिताङ्गभङ्गज्वरेव महान्तमूष्माणमुद्वमति, स्थानाशनशयनेषु धृतिमुपगच्छति, मुहुर्मुहुर्वेष्टते, भक्तं द्वेष्टि, दृष्टिमुद्भ्रमयति, जीवितं च पर्यस्यमाना भयानकां दशामावहयति, जातवातप्रकृतिरसङ्गतशीला चानवस्थिता च क्षुद्रा च निष्ठुरप्रलापकारिणी च कृशवर्णा च कृतप्रलोभना च स्वप्नरूपैर्विभ्रमैर्भृशं दुनोति।

किं बहुना- न गुणमपेक्ष्याभिवर्धते, नापि दोषेण व्यावर्तते, तथाहि— अजातशत्रोर्धार्मिकतां, अनिलसंभवस्याध्यवसायसामर्थ्यम्, अर्जुनस्य पराक्रमम्, यमयोस्त्वतिमानुषरूपमनुरुध्यमाना शकुनिरचितमक्षद्यूतकपटं चा-(द्वा ?)रोकृत्य क्षुद्रमलीकाभिमानगर्वं दुर्योधनमतिनिर्भरमालिलिङ्ग लक्ष्मीः। किमनया नाचरितामिन्द्रजालेषु, किमनभ्यस्तं प्रलम्भनेषु, किमु शेषितं महापातकेषु, किमगणितमकार्येषु, किमप्रवर्तितं वर्णसङ्करेषु, किमभिन्नं मर्यादासु, किमनुद्भावितं मोहविलसितेषु, किमप्रतिहतं जालवर्त्मसु। रज्जुरियमुद्बन्धनाय सत्यवादितायाः, विषमियं जीवितहरणाय माहात्म्यस्य, शस्त्रमियं विशसनाय सत्पुरुषवृत्तानाम्, अग्निरियं निर्दहनाय धर्मस्य, सलिलमियं निमज्जनाय सौजन्यस्य, धूलिरियं धूसरीकरणाय चारित्रस्य। चित्रीयते चेदं सीमन्तिनीविसंवादि वृत्तमस्याः। यतो यमेव पुरुषमेषा समाश्लिष्यति स्वयमेव तमुद्दामकामं परस्त्रीसहस्रेषु योजयति। सदापि वारुणीं हृतेयमात्मनः समक्षमासेवमानमुत्साहयति। गुणानपि दोषीकरोति। दोषानपि गुणीकरोति" ॥

poison to kill great people; she is the fire to burn *dharma*; she has no chastity and so prompts people to drink and thus makes virtues into vices and vices into virtues.

This is in short the account of *Lakṣmīviḍambana* that Sumati was forced to explain to King Rājasimha with a warning that he has an imperative duty to protect the *Rājyaśrī* that he was then enjoying. He reiterated that to fight with Mānasāra is no doubt an equally important thing that deserves immediate attention but before that, he should equip himself at least equal to his foe if not more and when he was informed by the spy that Mānasāra has got some invincible weapons from Lord Mahākāla, it would be desirable that he also is equipped by a similar weapon by the blessings of Goddess Cāmuṇḍī.

With this advice and prayer, that the king might be pleased to see that his wife Queen Vasumatī would be well protected in a secret place, he prostrated at the feet of the king.

It may be observed here that the part *Lakṣmīviḍambana* in A. S. has paralellism with the *Śukanāsopadeśa* in Bāṇabhaṭṭas *Kādambarī* both in thought and in diction and it would be worthwhile to have a detailed comparative study of these two descriptions to give an impartial estimate of these two great writers. In short both are highly realistic though they are embellished by the common figures of speech such as *upamā* and *rūpaka*, *utprekṣā* and *apahnuti*. *dṛṣṭānta and vyatireka* and *aprastutapraśaṃsā* and *arthāntaranyāsa* often interspersed by *śleṣa*. This is one common feature of all descriptions in the works of Bāṇabhaṭṭa and Ācārya Daṇḍin whose examples are followed by all later writers in Sanskrit prose.

ஸ்ரீ:

# செவிச்செல்வம்.

நாவல்பாக்கம் ஸ்ரீதேவநாதாச்சாரியார்,
வித்வான், ஸரஸ்வதி மஹால், தஞ்சாவூர்.

(முன் இதழின் தொடர்ச்சி.)

## கற்றலிற் கேட்டலே நன்று

இப்படி உலகிற்சிறந்த அறிவாளிகள் யாவரும் ஒரே குரலால் "கண்ணால் பயனில்லை. செவியால்தான் அறிவு பூர்ணமாகிறது" என்பதை நிரூபிக்கின்றனர். ஒருவன் எவ்வளவு உயர்ந்த புத்திகூர்மை படைத்தவனாயினும், அவன் தன் கண்ணால் பார்த்துத் தானாகவே எந்தப் பொருளினுடைய உண்மை நிலையையோ எந்த நூலினுடைய உட்கருத்தையோ உள்ளபடி அறிந்துகொள்வது சாத்தியமில்லை. அவ்வாறு தானாகப்பெறும் அறிவு தனக்கோ பிறருக்கோ பயன் படாது. கற்றறிந்த பெரியோர்களிடம் பணிந்து கேட்டு, மனதில் தேக்கி வைத்துக் கொள்ளப்படும் அறிவே சாலச்சிறந்தது. "**தொட்டுக் காட்டாத வித்தை சுட்டுப் போட்டாலும் வராது**" என்பது பழமொழி. கண்ணால் காண்பது, தன் சுய அறிவாதலால் அதில் தவறுதல் இருப்பது இயல்பு. செவிகளால் பெறப்படும் அறிவு அவ்வாறல்ல. பல தலை முறைகளாக ஒருவர்பின் மற்றொருவராகக் கேள்வியின் மூலம் அறிந்து, காத்து, பிறருக்கு அப்படியே சிறிதும் மாறுதல் இல்லாமல் உபதேசிக்கும் வழியில் வருவது. அதில் கோளாறு இருக்க முடியாது. அவ்விதமான கேள்வியினால் பரிபக்குவமான அறிவு படைத்த பெரியோர்கள்தான் தனக்கும் பிறருக்கும் நன்மையைத் தரவல்லவர்கள். குரு-ஆசான்-என்று சிறப்பாகக் கூறப்படுபவர்கள் மேற்கூறப்பட்ட செவிச்செல்வரேயாவர். तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत् (தத்விஜ்ஞாநார்த்தம் ஸ குருமேவாபிகச்சேத்) आचार्यवान् पुरुषो वेद (ஆசார்யவான் புருஷோ வேத) என்று பற்பல உபநிஷத் வாக்கியங்கள், செவிச்செல்வனை அணுகியே உண்மையான அறிவைப் பெற முடியுமென்பதை அழுத்தந் திருத்தமாகப் பறைசாற்றுகின்றன. ஒரு நாட்டின் நலன், செவிச்செல்வர் ஆங்கு நிரம்பியிருத்தலைப் பொறுத்ததே. ஒரு நகரம்-அல்லது கிராமம், குடும்பம்-பாடசாலை-வேறு ஸ்தாபனம்-ஆகிய யாவற்றுக்கும் இது பொருந்தும். முதலில் தன்னைக் கொன்றதற்காக ஸ்ரீ ராமனைப் பல வாறாக நிந்தனைசெய்த வாலி, பிறகு உண்மையுணர்ந்து ஆறுதலடைந்தபொழுது *"முன்னே செவியுறு கேள்விச் செல்வன்" என்று கவிச்சக்கரவர்த்தியால் புகழ்ந்து கூறப்படுவதைக் காண்மின்!

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* கம்பராமாயணம்-கிஷ்கிந்தா காண்டம்-வாலிவதைப் படலம். 118-வது பாட்டு.

கண்ணால் காணக்கூடியவற்றைப்போல் கண்ணுக்கெட்டாத பல பொருள்கள் இருக்கின்றன. அவைகளையும் அறிந்து கொள்ள வேண்டுவது ஒவ்வொருவருக்கும் இன்றியமையாததாகும். புண்ணியம்–பாபம்–அவற்றைப் பயக்கும் செயல்கள், ஜீவாத்மா-பரமாத்மா-அவற்றின் இயல்புகள், இது போன்ற விஷயங்களை யாரும் ஊனக்கண்ணால் காணமுடியாது. ஆனால் இவற்றைப் பற்றி நன்றாகத் தெரிந்து கொண்டு வாழ்க்கையை நடத்தினால்தான் அது பயனுள்ளதாக இருக்கும். அதற்குச் செவிச் செல்வமே உறுப்பாகும். ஸ்ரீவேதவ்யாஸர் அருளிச் செய்த ப்ரம்மஸூத்திரங்களில் செவிச்செல்வமாகிய வேதத்தை 'பிரத்யக்ஷம்' என்றும் 'தர்சநம்' என்றும் வழங்குகிறார். சாதாரணமாக இச்சொற்கள் இரண்டும் கண்ணால் காண்பதையே குறிக்கும். அச்சொற்களால் வேதத்தைக் குறிப்பிடுவது, 'கண் கண்ணல்ல. செவியே கண்' என்பதை உறுதிப்படுத்துகின்றது. மேலும், நம் போல்வார்க்குக் காணமுடியாதவற்றையெல்லாம், மகரிஷிகள் தம் தவமகிமையால் கண்டு நமக்கு உபதேசிக்கின்றனராதலின், அவர்களுடைய பிரத்தியக்ஷமே 'வேதம்' என்பதையும் இதனால் தெளியலாம்.

### காண்டற்கரியவனைக் காண்பதெங்ஙனம் ?

இவ்விஷயத்தை ஒரு உபநிடதம் நன்கு விளக்குகின்றது. '[1] आत्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यः' (ஆத்மா வா அரே த்ரஷ்டவ்ய: ச்ரோதவ்யோ மந்தவ்யோ நிதித்யாஸிதவ்ய:) என்பது அவ்வாக்கியம். 'ஆத்மாவைக் காண வேண்டும், கேட்க வேண்டும், தியானம் பண்ணவேண்டும்' என்பது இதன் பொருள். இங்கு 'ஆத்மா' எனப்படுவது இறைவனே. அவனைக் 'காணவேண்டும்' என்று முந்துற முன்னம் கட்டளையிட்டது வேதம். ஆனால், '[2] न सन्दृशे तिष्ठति रूपमस्य न चक्षुषा पश्यति कश्चनैनं' (ந ஸந்த்ருசே திஷ்டதி ரூபமஸ்ய ந சக்ஷுஷா பச்யதி கச்சநைநம்) என்று மற்றோர் உபநிடதம் கூறுகின்றது. 'இவனுடைய (இறைவனுடைய) உருவம் எவருடைய பார்வைக்கும் இலக்காகாது. அதனால் இவனை யாரும் கண்ணால் காணமுடியாது' என்பது இதன் கருத்து. 'காணவேண்டும்' ஆனால், 'காணமுடியாது' என்று சொல்வதன் கருத்து என்ன ? 'காணவேண்டும்' என்ற வாக்கியத்தை மீண்டும் உற்று நோக்குவோம். அதில், 'காணவேண்டும்' என்ற கட்டளையைத் தொடர்ந்து, 'கேட்க வேண்டும்' 'சிந்திக்க வேண்டும்' 'தியானிக்க வேண்டும்' என்று சொல்லப்பட்டிருக்கின்றது. முதல் கட்டளை, ஊனக்கண்ணைப்பற்றிய நினைவை உண்டு பண்ணிவிடுமோ என்று அஞ்சி, அவசரமாகக் 'கேட்க வேண்டும்' என்னும் அடுத்த கட்டளையைப் பிறப்பிக்கின்றது வேதம்.

1. ப்ருஹதாரண்யகோபநிஷத். 2. தைத்திரீயோபநிஷத்.

இறைவன், இவ்வுலகிலுள்ள பொருள்கள் யாவற்றினின்றும் முற்றிலும் வேறுபட்டவனல்லவா? அவனைக் "காணவேண்டும்" என்றால், எவ்வாறு காண்பது? என்னும் கேள்வி எழுமல்லவா? அதற்குப்பதிலாகவே மற்ற மூன்று கட்டளைகள் பிறக்கின்றன. அவற்றுள் முதலாவது "கேட்கவேண்டும்" என்பது. "செவிச்செல்வரை அணுகி இறைவனுடைய உண்மை நிலைமையை, பக்தி சிரத்தையுடன் கேள். அவர்கள் அருள் கூர்ந்து உபதேசித்தவற்றை மறந்துவிடாமல் அல்லும் பகலும் சிந்தித்து உறுதிப்படுத்திக்கொள். அவ்வாறு அறுதியிடப்பட்ட இறைவனது திருவுருவத்தையே இடையறாது தியானம் செய். இந்தத்தியானம் முதிர்ச்சியடைந்து, பரிபக்குவ நிலைமைக்கு வரும்பொழுது பரமாத்ம ஸ்வரூபம் அகத்தில் பிரத்யக்ஷமாகப் பிரகாசிக்கும். அந்நிலைமையைத்தான் "இறைவனைக் காணவேண்டும்" என்னும் முதல்கட்டளை குறிப்பிடுகின்றது" என்பது இந்தச் சொற்றொடரின் முழுக்கருத்து. "செவிச்செல்வமின்றேல் இறைவனை அணுக முடியாது" என்பதை இவ்வாக்கியம் அசைக்கமுடியாதவாறு நிலைநிறுத்துகின்றது. 1 "तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत्[1]" (தத்விஜ்ஞானார்த்தம் ஸ குருமேவாபிகச்சேத்) "[2] ...நீயென் செவியின் வழிபுகுந்து என்னுள்ளாய்" என்பனவற்றால் இதைத்தெளியலாம்.

### உபநயனம்.

கல்வி கற்கத் தொடங்குவதற்காக ஆசானிடம் மாணவன் அழைத்துச் செல்லப்படுவதை ஒரு பெரிய முக்கியமான சடங்காக நம் நாட்டில் தொன்றுதொட்டுக் கொண்டாடி வருகிறார்கள். அதுதான் 'உபநயனம்' எனப்படுவது. அதில் உபயோகிக்கப்படும் மந்திரங்கள் மிகுந்த அர்த்தபுஷ்டியுள்ளவை. அவற்றுள் ஒன்று "ब्रह्मण आणी स्थः" (ப்ரம்மண ஆணீ ஸ்த:) என்பது. மாணவன், தனது இரண்டு செவிகளையும் தொட்டுக்கொண்டு சொல்லவேண்டிய மந்திரம் இது. இதன் கருத்து:—"செவிகளே! நீங்களிருவரும் எனக்கு வேதத்தைப் பெறுவதற்கான கருவிகளாக இருக்கிறீர்கள்" என்று செவிகளை நோக்கிச் சொல்வதாக அமைந்துள்ளது. ஒரு மரத்தில் ஆணியை அடித்தால், அவ்விடத்தில் துவாரம் உண்டாகும். அதன் மூலம் வேறு பொருள்களும் உள்ளே செல்ல வழி உண்டாகும். அது போலவே, வேதசப்தம் செவிகளைத் துளைத்துக் கொண்டு மனத்தில் சென்று பதிந்து விடுகின்றது என்பது இதன் கருத்து. மாணவன் கல்வி கற்கத் தொடங்கும்பொழுதே முதன் முதலாகத் தனது செவிகளை எவ்வளவு பெருமையுடன் கொண்டாடுகிறான் பாருங்கள்!

"பல ஆண்டுகள் கேட்போம், பல ஆண்டுகள் கற்பிப்போம்" என்னும் அரிய கருத்துக்களை உணர்த்தும் இரு சொற்றொடர்கள் உபநயனத்தன்று

1. முண்டகோபநிஷத். 2. நம்மாழ்வார் பெரியதிருவந்தாதி 75-ம் பாட்டு.

தொடங்கி ஆயுள் முழுவதும் தினந்தோறும் சூரியனைப் பார்த்துச் சொல்லிவர வேண்டியதாக ஏற்பாடு பண்ணப்பட்டுள்ளது. शृणवाम शरदश्शतम् – प्रब्रवाम शरदश्शतम् – (ச்ருணவாம சரதச்சதம் – ப்ரப்ரவாம சரதச்சதம்) என்பதே அது. இது போல் பல இடங்களில் செவிச்செல்வத்தின் பெருமை எடுத்துரைக்கப் பெற்றுள்ளது. மனிதனை மிருகத் தன்மையில் விழாது காத்து, மனிதனுகவே நிறுத்துவதற்குச் செவிச்செல்வம் தான் வழி செய்யும். ஸம்ஸ்க்ருதத்தில் श्रुति: (ச்ருதி:) என்னும் ஒரே சொல், செவிக்கும் கேட்டலுக்கும் அறிவுநூலாகிய வேதத்திற்கும் பெயராக அமைந்துள்ளது. செவிச்செல்வத்தின் மேன்மைக்கு இதுவே மிகச் சிறந்த சான்ருகும்.

"நுணங்கிய கேள்விய ரல்லார் வணங்கிய
வாயின ராதலரிது"

செவியின் இயல்பு "கேட்டல்" கற்றறிந்த பெரியோர்களிடம் சிறு வயதிலேயே நிரந்தரமாக ஸஹவாஸம் பண்ணுமாறு ஒரு மாணவன் ஒப்புவிக்கப் பட்டால், அவனுடைய காதுகள், அரிய உயர்ந்த கருத்துக்களையே அல்லும் பகலும் கேட்கும். அதற்கேற்ப ஒழுக்கமும் அமையும். அவ்வாறு அவசியமான உபயோகமான விஷயங்களைத் தெளிவாகக் கேட்டறிந்த மாணவன், பிற்காலத்தில், சாந்தியுடனும் ஸந்தோஷத்துடனும் நன்ருக வாழ்ந்து, பிறருக்கும் நல்வாழ்வு நடத்த வழிகாட்டுவான். நாடு பூராவிலும் இவ்வாறு செவிச்செல்வம் நிரம்பப்பெற்றவர்களும், அவர்களிடம் பணிந்து கேட்பவர்களுமாகவே இருக்க வேண்டும் என்று குறளாசிரியர் ஆசைப்படுகிருர். அதற்காகத் தனது தெய்வீகமான நூலில் பல அதிகாரங்களை இயற்றியிருக்கிருர்.

"இனியவை கூறல்" "பயனிலசொல்லாமை" "புறங்கூருமை" என்பன போன்ற அதிகாரங்கள் ஈண்டு கவனிக்கத்தக்கவை. இவ்வதிகாரங்கள் நூலின் தொடர்புக்கேற்ப ஒவ்வோரிடத்தில் அமைக்கப் பெற்றிருப்பினும், செவிச்செல்வத்தின் சீர்மையைக் காக்கவே பெரிதும் உபயோகமாகின்றன. அரிய உயர்ந்த கருத்துக்களை விளக்கும் செஞ்சொற்களையே கேட்பதற்காக ஏற்பட்டது செவி. அதன் பெருமையைக் காப்பதற்காக, அத்துடன் இன்றியமையாதவாறு இணைந்துள்ளது வாய். செவிடர்களுக்கு நன்ருகப் பேசமுடிவதில்லை. ஊமைப் பிறவிகள் செவியுணர்வையும் இழந்து நிற்கின்றன. இதனுல், கருமேந்திரியங்களுள் வாய்க்கும், ஜ்ஞானேந்திரியங்களுள் செவிக்கும் விசித்திரமான தொடர்பு இருப்பதை உணரலாம். ஆதலின் செவிச்செல்வத்தின் மேன்மையைக் காப்பதற்காக, வாய்க்குச் சில கட்டுப்பாடுகள் விதிக்கப்படுவது அவசியம். இதையே மேற்கூறிய அதிகாரங்கள் செய்கின்றன.

இந்த மற்றொரு விஷயம் கவனிக்கப்படவேண்டும். வாய்க்கு "இனியவையே கூறவேண்டும்" என்பன போன்ற கட்டுப்பாடுகள் விதிப்பது சாத்தியமானது. ஒருவன் தனக்கு இஷ்டமானதைச் சொல்லவும், இஷ்டமில்லாததைச் சொல்லாதிருக்கவும் முடியும். செவிக்குக் கட்டுப்பாடு விதிப்பதென்பது சாத்தியமில்லை. ஒலி எத்தகையதாயினும், செவி அதை உணர்ந்தே தீரும். அது அதன் இயல்பு. அதனால்தான் செவிச்செல்வத்தைக் காக்கவேண்டி வாய்க்குக் கட்டுப்பாடுகள் விதிக்கப்படுகின்றன. வேதங்களிலும் பலவிடங்களில் காதின் இயல்பை விளக்கி, அதைக் காப்பாற்றுவதற்காக வாய்க்குக் கட்டுப்பாடுகள் விதிக்கப்பட்டுள்ளன. யஜுர்வேதத்தில், தைத்திரீயோபநிஷத்—முதல் ப்ரச்னம் நான்காவது அனுவாகத்தில்:—

शरीरं मे विचर्षणम्। जिह्वा मे मधुमत्तमा। कर्णाभ्यां भूरि विश्रुवम्। ब्रह्मणः कोशोऽसि मेधयापिहितः।

(சரீரம் மே விசர்ஷணம், ஜிஹ்வா மே மதுமத்தமா, கர்ணாப்யாம் பூரி விச்ருவம், ப்ரம்மண: கோசோஸி, மேதயாபிஹித:) என்னும் சொற்றொடர்கள் உள்ளன. "ஓம்" எனப்படும் ப்ரணவத்தைச் சிறப்பித்துக் கூறுகிறது இவ்விடம். "எனது உடம்பு பலம்–ஆரோக்யம் இவற்றைப் பெற்று ஒளியுடன் திகழவேண்டும். எனது நா தேனினுமினிதாக இருக்கக் கடவது. இரு செவிகளாலும் நிறையக் கேட்கவேண்டும். நீ ப்ரும்மத்தின் கோச(பேழை) மாகிறாய். அறிவினால் சூழப்பெற்றவன்" என்பது மேற்கூறிய வாக்கியங்களின் பொருள். செவியின் வெளிப்பகுதி ஓங்காரத்தின் வடிவம் போலவே அமைந்துள்ளமையின் பிரணவத்தை நோக்கிச் செய்யப்படும் தோத்திரம் செவிக்கும் பொருந்தும். "நா தேனினும் இனியதாக இருக்கவேண்டும்" என்ற பிரார்த்தனைக்கடுத்தாற்போல் "காதுகளால் நிறையக் கேட்கவேண்டும்" என்னும் வேண்டுகோள் மிகப்பொருத்தமானது.

## செவிடன் யார்?

இப்படிப் பலவாறாகச் செவிச்செல்வத்தைக் காப்பாற்றி வைத்துக்கொள்ள வழிகள் வகுத்த நாயனார், நல்ல விஷயங்களைக் கேட்காமல் இருக்கும் செவியை மிகவும் இகழ்ந்து பேசுகிறார். "கேட்பினுங் கேளாத்தகையவே கேள்வியால் தோட்கப்படாத செவி" என்னும் குறளை நோக்குக. ஓசையை மட்டும் கேட்கும் செவிகள் நூற்பொருளைக் கேட்கும் பாக்கியம் பெற்றிலவாகலின் செவிடாந்தன்மையவேயாம் என்பது இதன் கருத்து. செவியைப் பெற்றிருந்தும் ஒருவன் கற்றறிந்த பெரியோர்களை அணுகி அரிய பொருளைக் கேட்டறியாமலே இருந்துவிடலாமல்லவா? அவ்வாறு இருப்பவன் உலகினரால் "செவிடன்" எனக் கருதப்படமாட்டான். ஆயினும் அவன் செவிடனே. செவியின் பயனைப்

பெறவில்லையாதலால். கேள்வியினுல் நூற்பொருள்களைப் பெரியோர்களிடம் கேட்டறிவதற்காகவே செவி என்னும் கருவி பொருந்தப் பெற்றுளதல்லவா? என்பது நாயனுரின் உபதேசம்.

## "श्रोत्र संपत्"

### "செவிச்செல்வம்"

"செவிச்செல்வம்" என்னும் சொல் அற்புதமான கருத்தைக் கொண்டதாகும். "செல்வம்" என்பது ஸம்ஸ்க்ருதத்தில் உள்ள "ஸம்பத்" (संपद्) என்னும் சொல்லுக்குச் சரியானது. திருமகளின் தோற்றங்கள் பலவற்றுடனும் இச்சொல் இணைந்து பொருள்படும் இயல்புடைத்து. அதுபோலவே கலைமகளின் அம்சங்களுடனும் இச்சொல் நன்கு பொருந்துகின்றது. தமிழில் "மேழிச்செல்வம்" "சொற் செல்வம்" "பொருட் செல்வம்" "நெற் செல்வம்" மக்கட் செல்வம்" என்பனபோன்ற சொற்கள் இருப்பதுபோலவே; धनसंपत् (தன ஸம்பத்) धान्य-संपत् (தானிய ஸம்பத்) ज्ञानसंपत् (ஜ்ஞான ஸம்பத்) पुत्रसंपत् (புத்திர ஸம்பத்) என்பனபோன்ற சொற்கள், "செல்வம்" என்னுமிடத்தில் "ஸம்பத்" என்னும் சொல்லுடன் ஸம்ஸ்க்ருதத்திலும் உள்ளன.

"செல்" என்னும் பகுதியினின்றும் "செல்வம்" என்னும் சொல் உருவாகின்றது. ஒருவரிடமிருந்து மற்றவருக்குச் செல்வதனுல் இப்பெயர் செல்வத்துக்குக் கொடுக்கப்பட்டது. இது திருமகள்- கலைமகள்- இருவரது அம்சங்களுக்கும் பொருந்தும். இதே போல் ஸம்ஸ்க்ருதத்திலும் 'ஸம்பத்' என்னும் சொல் "பல இடங்களிலிருந்து ஒன்று சேர்வது" "ஒன்று மற்றென்றாக மாறுவது" 'புதிதாக உண்டாகுதல்' "ஸுகத்தைக் கொடுப்பது" 'மங்களகரமானது" என்பன போன்ற பல வகையான பொருள்களை உணர்த்தக்கூடியதாக உள்ளது. இவ்வுயர்ந்த சொல் காதுக்கே கொடுக்கப்பட்டது தமிழ் மறையாகிய குறளில். ஸம்ஸ்க்ருதத்திலும் அப்படியே.

ஸாமவேதத்தில் சாந்தோக்யோபநிஷத்தில் ஐந்தாவது ப்ரபாடகத்தில் முதல் கண்டத்தில் ஒரு கதை சொல்லப்படுகிறது. "யார் பெரியவன்" என்னும் சச்சரவு "பிராணன், வாய், கண், காது, மனம்" ஆகிய ஐந்துக்கும் உண்டாகிவிடுகின்றது. ஆங்கு ஒவ்வொன்றினுடையவும் தனிச்சிறப்பு எடுத்துக் கூறப்படுகிறது. அவ்வரிசையில் செவியை "ஸம்பத்" என்று சொல்கிறது வேதம். "श्रोत्रं वाव संपत" (ச்ரோத்ரம் வாவ ஸம்பத்) என்பது அங்குள்ள சொற்றொடர். "செவியே செல்வம்" என்பது இதன் பொருள். இதற்குத் தகுந்த காரணம், சுக்ல யஜுர் வேதம் ப்ருஹதாரண்யகோபநிஷத் எட்டாவது அத்தியாயம் முதல் கண்டத்தில் இதே கதையில் விளக்கப்படுகிறது. "श्रोत्रे हीमे सर्वे वेदा अभिसंपन्नाः" (ச்ரோத்ரே

ஹீமே ஸர்வே வேதா அபிஸம்பந்நா :) என்பது அவ்வாக்கியம். "இவ்வேதங்கள் எல்லாம் செவியிலல்லவா வந்து சேர்கின்றன" என்பது இதன் பொருள். செவியைச் "செல்வம்" என்று அழைத்ததற்கு, "அறிவு நூல்களாகிய வேதங்கள் ஒருவனுக்கு வந்து சேருவது செவியினுல்தான்" என்று காரணங்காட்டப்படுகிறது. கேள்வியினுல் பெறும் அறிவுக்கு எவ்வளவு முக்கியத்வம் கொடுக்கப்படுகிறது பாருங்கள். "செவிச்செல்வம்" "ச்ரோத்ரம் வாவ ஸம்பத்" என்னும் சொற்களிரண்டும் ஒன்றையொன்று பிரதிபலிப்பது வெள்ளிடைமலை.

### "கண் புண்" "கண் ஏழை"

செவியைச் செல்வமெனப்புகழும் வேதம் இங்கு அவசியமான மற்ருெரு விஷயத்தையும் பேசுகின்றது. க்ருஷ்ண யஜுர் வேதம், மூன்ருவது காண்டம், முதல் ப்ரச்நம், முதல் அனுவாகத்தில் "दरिद्रचक्षुः" (தரித்ரஞ்சக்ஷு:) என்னும் சொல் காணப்படுகின்றது. 'கண் ஏழை" என்பது இதன் பொருள். செவி செல்வமானுல், அதற்கெதிரான கண் தரித்திரமென்னத் தடை யாது? வறுமை பல கஷ்டங்களைப் பயக்குமல்லவா? இதைக்கருத்தில் கொண்டுதான் "புண்" என்னும் சொல்லால் கண்ணைத் தாக்கிப்பேசுகிருர் நாயனுர். புண் பல துன்பங்களைத் தருமல்லவா? அதுபோலவே ஊனக்கண்ணும் பலவிதமான நோய்களுக்கு இருப்பிடமாவதுடன், கூடாத விஷயங்களில் மனத்தை இழுத்துச் சென்று மனிதனை மிருகமாகச் செய்துவிடும் தன்மை வாய்ந்தது. தரித்திரத்தினுல் பீடிக்கப்பட்டவன் பல தீச்செயல்களைப் புரிவான். அதுபோலவே ஊனக்கண்ணும் எண்ணற்ற தீச்செயல்களுக்கு இருப்பிடமாயுள்ளது. அதனுலேயே தரித்ரம் என்று இகழ்ந்துரைக்கப்படுகின்றது.

### செவியின் ஏற்றம்.

யஜுர்வேதம் ஆரும் காண்டத்தில், கண்-காது இவற்றின் இயற்கை நிலையைக் கூறி ஊனக் கண்ணை இகழ்ந்து பேசுகிறது வேதம். "तस्मात्पुरस्ताच्चक्षुषा पश्यति" (தஸ்மாத் புரஸ்தாச்சக்ஷுஷா பச்யதி) என்னும் வாக்கியம், "எதிரில் உள்ளவற்றை மட்டும் கண்ணுல் பார்க்க முடியும்" என்கிறது. 'तस्मात्सर्वतः श्रोत्रेण शृणोति" (தஸ்மாத்ஸர்வதச்ச்ரோத்ரேண ச்ருணோதி) என்னும் அடுத்த வாக்கியம், 'காதால் எத்திசையிலிருந்தும் (வரும் சத்தத்தைக்) கேட்கலாம்' என்கிறது. யஜுர்வேதத்திலேயே இரண்டாவது அஷ்டகம், ஐந்தாம் ப்ரச்னத்தில் முதல் அனுவாகத்தில், எட்டு வாக்கியங்களால் செவியின் சிறப்பு விளக்கப்பட்டுள்ளது. "செவியினுல் மங்களமான செய்தியையும், ஸத்தியமானவற்றையும் கேட்கலாம். பலவிதமாகச் சொல்லப்படும் வார்த்தைகளையும் செவியால் உணரலாம். மகிழ்ச்சியூட்டும் விஷயங்களையும், பூஜிக்கத்தக்க விஷயங்களையும் செவியாலேயே

அறியலாம். எல்லா திசைகளிலிருந்தும் வரும் செய்திகளைச் செவியால் உணரலாம். கிழக்கு, தெற்கு, மேற்கு, வடக்கு என்னும் திசைகளிலிருந்து வரும் ஒலியைச் செவியால் அறியலாகும். இச்செவி பலவாறுகப் புகழப்படுவது. ஆரங்களைச்சுற்றி நேமி (கட்டு) வளைத்துக் கொண்டிருப்பதுபோல் எல்லாவற்றையும் சூழ்ந்து கொண்டிருக்கிறது"[1] என்பது அவ்வாக்கியங்களின் கருத்து.

இவ்வாறுகச் செவிச்செல்வத்தைப் பலகாலும் சிறப்பித்துக் கூறுகின்றன நம் நாட்டு நூல்கள். ஊனக்கண்ணைப் பழித்தும் கூறுகின்றன. "செவியினுல் தான் அறிவைப்பெறவும், அதை வளர்த்துக் கொள்ளவும் முடியும். கண்ணை நம்பக்கூடாது. அது மனிதனை ஏமாற்றிப் படுகுழியில் தள்ளிவிடும்" என்பது நம் நாட்டு அறிவாளிகளின் முடிவு. இதில் தமிழ் மறையாகிய குறளும், ஸம்ஸ்க்ருத வேதங்களும், அவற்றைத் தழுவிய மற்ற சாஸ்திரங்களும், காவியம் முதலிய இலக்கிய நூல்களும் சிறிதும் வேறுபாடற்றவையாகவும், ஒன்றை மற்ருென்று பிரதிபலிப்பதாகவும் இருப்பதைக் கவனித்தோம்.

### பிரமாணங்கள்.

பிரமாணங்களுள் தலைமையானது பிரத்யக்ஷப்பிரமாணம். அதனுல் தெரிந்துகொள்ள முடியாத விஷயங்களில் அனுமானம் முதலிய மற்றப்பிரமாணங்கள் செயல்படும். அதற்கும் பிரத்யக்ஷத்தின் துணை வேண்டும். மலையுச்சியில் புகையைக்கண்டவுடன் அதன் அடியில் நெருப்பு இருக்கவேண்டுமென்று அனுமானம் பண்ணுகிறோம். புகையைப் பிரத்யக்ஷத்தால் உணரமுடியாத குருடனுக்கு இவ்வனுமானம் உண்டாக முடியாது. இப்படியே உபமானம் சப்தம், அர்த்தாபத்தி, முதலிய மற்றப் பிரமாணங்களும் ஓரளவு பிரத்யக்ஷத்தின் துணையைக்கொண்டு பிரத்யக்ஷத்தினுல் உணரமுடியாத பொருளையே உணர்த்துகின்றன.

### சப்தப் பிரமாணம்.

செவிச்செல்வமாகிய சப்தப்பிரமாணமும் அப்படியே. ஆனுல் பிரமாணமாக ஏற்கக்கூடிய சப்தம்[2] ஆப்தர்களால் சொல்லப்படுவதும் வேதமுமாகும். அனுப்தர்களுடைய சொல் பிரமாணமாகாது. ஆப்தர்களால் சொல்லப்படும்

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1. श्रोत्रेण भद्रमुत शृण्वन्ति सत्यम् । श्रोत्रेण वाचं बहुधोद्यमानाम् । श्रोत्रेण मोदश्च महश्च श्रूयते । श्रोत्रेण सर्वा दिश आशृणोमि । येन प्राच्या उत दक्षिणा । प्रतीच्यै दिशश्शृण्वन्त्युत्तरात् । तदिच्छ्रोत्रं बहुधोद्यमानम् । अरान्न नेमिः परिसर्वं बभूव ।

2. ஆப்தர்கள் = உண்மையே பேசுகிறவர்கள்.

சப்தம் லௌகிகம் எனப்படும். லௌகிகம் என்பது உலகவழக்கிலுள்ளது. வைதிகமென்பது வேதவாக்கியங்கள். இதையே "சாஸ்திரம்" என்றும் சொல்வதுண்டு. இதன் மேன்மையை, பூர்வமீமாம்ஸா ஸூத்ரகாரராகிய ஜைமினி மகரிஷி, முதல் அத்யாயம் முதல் பாதத்தில் அற்புதமாக விளக்கியிருக்கிறார்.

ஒரு சொல்லைக் கேட்டதும் ஒரு பொருளை நாம் உணருகிறோம். அதனால் சொல்-பொருள் இவ்விரண்டுக்கும் ஒரு வகையான ஸம்பந்தம் (பிணைப்பு) இருக்க வேண்டுமென்பது தெளிவாகின்றது. இதில் சொல்லுக்கும் பொருளுக்கும் உள்ள ஸம்பந்தத்தை உலக வழக்கிலிருந்து அறிகிறோம். சொல்லை (சப்தத்தை) ச்செவியால் உணருகிறோம். அச் சொல்லால் (ஸம்பந்தம் தெரிந்த சப்தத்தால்) பொருளை அறிகிறோம். இவ்வாறு பிரத்யக்ஷம் முதலான பிராமணங்களால் அறிய முடியாத பொருளை, சப்தப்பிரமாணத்தால் அறியக்கூடும். இதற்கு இன்றியமையாதன இரண்டு. (1) சப்தம் காதில் விழவேண்டியதற்காகச் செவிடனாக இல்லாதிருத்தல். (2) சொல்-பொருள்-இவற்றின் ஸம்பந்தத்தை உணர்ந்திருத்தல். இதைத்தவிர வேறொன்றும் வேண்டாம். இதனால் பிரத்தியக்ஷம் முதலியவற்றால் உணரமுடியாததும், அவசியமாக அறிந்தே தீரவேண்டியதுமான பல பொருள்களை அறியலாம். புண்ணியம்-பாபம்-அவற்றின் பயன்கள், ஜீவாத்மா-பரமாத்மா-அவற்றின் பண்புகள், இறைவனைப்பெற்று வாழும் வகை-அதற்கு இடையூறாக இருப்பன-இதுபோன்ற பற்பல அரிய தத்துவங்களை நாம் செவிச்செல்வமாகிய சப்தப்பிரமாணத்தினாலன்றி வேறெதனாலும் அறிய முடியாது. "× अर्थेऽनुपलब्धे तत्प्रमाणं बादरायणस्यानपेक्षत्वात्" (அர்த்தேऽநுபலப்தே தத் ப்ரமாணம் பாதராயணஸ்யானபேக்ஷத்வாத்) என்னும் ஜைமினி ஸூத்திரத்தில் மேற்கூறிய கருத்துக்கள் திறம்பட விளக்கப்படுகின்றன.

"* शास्त्रं शब्दविज्ञानादसन्निकृष्टेऽर्थे विज्ञानम्"

(சாஸ்த்ரம் சப்த விஜ்ஞாநாதஸந்நிக்ருஷ்டேऽர்த்தே விஜ்ஞாநம்) என்பது ஷை ஸூத்ரத்தில் ஸ்ரீ சபரஸ்வாமியின் பாஷ்ய வாக்கியம். "சொல்லைக் கேட்பதனால் அரிய பொருளையுணர்த்துவது சாஸ்திரம்" (சப்தப்பிரமாணம்) என்பது இதன் கருத்து. இங்கு 'சாஸ்திரம்' எனப்படுவது வைதிக சப்தமே. வேதத்தின் பிராமாண்யத்தை நிலை நிறுத்துவது இவ்விடத்தில் முக்கியமாகலின் லௌகிக சப்தத்தை விடுத்து சாஸ்திரத்தைச் சிறப்பாக எடுத்துக் கூறினார். அவ்வளவேயன்றி சப்தப்ரமாணத்தின் இயல்பு லௌகிகம்-வைதிகம்-இரண்டுக்கும் மாறுபாடற்றதேயாகும். இந்த ஸூத்திரத்தில் "अनपेक्षत्वात्" (அநபேக்ஷத்

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× பூர்வமீமாம்ஸா தர்சநம் முதல் அத்யாயம்-முதல் பாதம்-5-வது ஸூத்திரம்.

* ஷை ஸூத்திரத்தில் சபரஸ்வாமியின் பாஷியம்,

வாத்) என்னும் பகுதியை ஸ்ரீ குமாரிலபட்டர் ஒரு சுலோகத்தால் விவரிக்கிருர் :– "சப்தம் மூவகையானது. (1) அநாப்தர் சொல்லும் சொல். (2) ஆப்தர் சொல்லும் சொல். (3) நித்தியமான வேதவாக்கியங்கள். இவற்றில் முதல் வகையில் சப்தம் பிரமாணமாவதற்கு மற்ரொரு ஞானத்தின் துணைவேண்டும். தான் நேரில் காணுதவரையில் அநாப்தருடைய சொல்லைமட்டும் நம்பி யாரும் எதையும் ஒப்புக்கொள்ள மாட்டார்களல்லவா? இரண்டாம்வகையில் இந்தக் கஷ்டம் இல்லை. சொல்பவர் ஆப்தராதலால் அதை உடனே அவ்வாறே நம்பலாம். ஆனல் இதற்கு ஆப்தரான ஒருவர் வேண்டும். மூன்ரும்வகையில் (வேதத்தில்) இதுவும் வேண்டாம். ஒருவராலும் சிருஷ்டி செய்யப்படாத நித்யமான சப்தமல்லவா வேதம். ஆதலின் ஒருவிதமான துணையையும் எதிர்பாராமல் கேட்டவுடன் அரிய பொருளையுணர்த்துவது வேதசப்தம். அதனுல் இது எல்லாவற்றிலும் சிறந்தது.

स्वप्रत्ययान्तरापेक्षा स्यादनाप्तनरोक्तिषु ।
आप्तोक्तिषु नरापेक्षा नोभयं चोदनासु नः ॥

என்பது ஷை கருத்தை விளக்கும் சுலோகம்.

तस्माच्छास्त्रं प्रमाणन्ते कार्याकार्यव्यवस्थितौ ।

(தஸ்மாத் சாஸ்த்ரம் ப்ரமாணந்தே கார்யாகார்யவ்யவஸ்திதௌ) என்னும் பகவத்கீதை சுலோகமும் இக்கருத்தையே உறுதிப்படுத்துகின்றது. "பிரத்யக்ஷம் முதலியவைகளால் தெரிந்துகொள்ள முடியாத பல்வேறு காரணங்கள் இருத்தலின், ஒன்றைச் செய்வது அல்லது செய்யாதொழிவதில் உனக்கு சாஸ்திரமே பிரமாணமாகும்" என்பது இதன் கருத்து.

(தொடரும்)

TEXT

## अथाष्टमी लावकी नवमी मयूरी च यथा ॥

ततो दक्षिणे लावकी मयूरीति गतिद्वयं दर्शनीयम् ।

तत्र लावकी यथा —

कटीसमं च करणं कुञ्चितं स्थानकं पुनः ।
चारी च कुञ्चिता प्रोक्ता हंसपक्षौ पुरश्चलौ ॥ ८१ ॥

विधुतं च भवेच्छीर्षं दृष्टिः स्याच्च भयान्विता ।
लावकी गतिरुद्दिष्टा निष्णातैः पूर्वसूरिभिः ॥ ८२ ॥

अथाऽऽसां लक्षणानि —

(a) तत्र कटीसमं करणं यथा —

आक्षिप्तामप्यपक्रान्तां चारीं कृत्वा करद्वयम् ।
स्वस्तिकीकृत्य नाभौ चेद्दक्षिणः खटकामुखः ॥ ८३ ॥

कट्यामन्योऽर्धचन्द्रश्च कृतं पार्श्वं च सन्नतम् ।
अन्यदुद्वाहितं यत्र वृत्तिरङ्गान्तरे तथा ॥ ८४ ॥

तत्कटीसममादिष्टं वैष्णवस्थानकान्वितम् ।
प्रयोज्यं सूत्रधारेण झर्झरस्याभिमन्त्रणे ॥ ८५ ॥

इति कटीसमं करणम् ।

(b) तत्र आक्षिप्ता चारी यथा —

तालत्रयान्तरोत्क्षिप्तं कुञ्चितं पादमानयेत् ।
पार्श्वान्तरं ततो जङ्घां स्वस्तिकीकृत्य पातयेत् ।
क्षरणं पार्ष्णिभागेन यत्राक्षिप्तामसुं विदुः ॥ ८६ ॥

इत्याक्षिप्ता चारी ।

(c) द्वितीयाऽपक्रान्ता चारी यथा —

बद्धां विधाय चारीं चेत् उद्वृत्ताङ्घ्रिं च कुञ्चितम् ।
पार्श्वे विनिक्षिपेच्चारीं अपक्रान्तां तथाऽऽदिशेत् ॥ ८७ ॥

इत्यपक्रान्ता चारी ।

(d) अपक्रान्तामध्ये बद्धा चारी यथा —

ऊरुद्वयस्य वलनं जङ्घास्वस्तिकसंयुतम् ।

भङ्क्त्वा वा स्वस्तिकं पादं तलाग्रमण्डलं भ्रमम् ॥ ८८ ॥

कृत्वा पार्श्वगतैः स्वं स्वं यत्र बद्धेति सा मता ।

इति बद्धा चारी

इति कटीसमं करणं ।

(e) **कुञ्चितं स्थानकं यथा —**

उद्घृत्य पार्ष्णियुगळं संहतस्थानकस्य चेत् ॥ ८९ ॥

ताळद्वयान्तरे भूमेर्जान्वोः कुञ्चनतो भवेत् ।

इति कुञ्चितं स्थानकम् ।

(f) **कुञ्चिता चारी यथा —**

उत्क्षिप्य कुञ्चितौ पादौ न्यसेदेकैकमग्रतः ॥ ९० ॥

यस्यां सा कुञ्चिता चारी प्रोक्ता सोढलसूनुना ।

इति कुञ्चिता चारी ।

(g) **आकुञ्चिता लावकी च यथा --**

सा स्यादाकुञ्चिता चारी द्रुतमानेन चेत्पुरः ॥ ९१ ॥

स्थित्वा स्थित्वा चरेद्यत्र हंसपक्षौ पुरश्चलौ ।

लावकी सैव संप्रोक्ता निष्णातैः पूर्वसूरिभिः ॥ ९२ ॥

इति लावकी ।

(h) **तत्र विधुतं शिरः । भयान्विता दृष्टिः । एतदुदाहरणं पूर्वगतिषु स्पष्टम् ।**

इति लावकीगतिविवरणं अष्टमम् ॥

TRANSLATION

THE EIGHTH AND NINTH CĀRĪS, LĀVAKĪ AND MAYŪRĪ

8. LĀVAKĪ GATI

**Rule 14.** Thereafter, on the right side, two gatis (steps), namely, *Lāvakī* (the quail's) and *Mayūrī* (the peacock's) have to be taken.

(81-92) Of these, the features of *Lāvakī* are these :—

i. The karaṇa (combined leg and hand movement) for this gati is the one known as 'Kaṭīsamam' (on a level with the hip).

ii. The standing pose to be used is 'kuñcitā' (bent).

iii. The Cārī or leg-movement for this gait is kuñcitā cārī (the bent movement).

iv. The 'mudra' of hand to be shown is 'hamsa pakṣa' (the swan's wing).

v. The head-movement required is 'Vidhuta' (well-shaken).

vi. The look is one called 'Bhayānvita' (with fear).

They are described hereunder :—

(a) KAṬĪSAMAM KARAṆAM

First perform the leg-movements called 'Ākṣipta' and 'Apakrāntā', then place both the hands cross-wise at the chest; then hold the Khaṭakāmukha mudrā in the right hand and place the left-hand with ardhacandra mudrā at the hip bending on one side and lifting up the head towards that side. This is repeated changing sides. The sthānaka at the beginning and end is Vaiṣṇava. This is used by the Sūtradhāra when he utters the mantras (the charm) over the 'Jharjhara' or the charmed jingling rod (that has the power of driving away all agencies of obstacles).

(b) ĀKṢIPTĀ CĀRĪ

Throw out one of the legs to a distance of 3 spans, bend it and take it to the other side; cross it over the other knee and rest it on the ground. The movement in this *cārī* is on the heels. This is called Ākṣiptā.

(c) APAKRĀNTĀ CĀRĪ

If after making the leg-movement called Baddhā *cārī*, the foot is turned round upward and placed at the side, then it is called Apakrāntā.

(d) BADDHĀ CĀRĪ REFERRED TO 'c' ABOVE

The knees are crossed one over the other and the thighs are made to wallow; then beaking from that position, the feet are made to cross each other and their ends to rotate; and lastly the feet are moved each to its side. This is Baddhā Cārī.

(e) KUÑCITAM STHĀNAKAM

If starting from Samhatasthānaka[1], the heels are raised, and knees bent, so that the knee joints are 2 spans above the ground, then the pose is called Kuñcita Sthānaka.

(f) KUÑCITĀ CĀRĪ

If the feet are contracted, thrown up, and planted forward one after the other, then the *cārī* is called Kuñcita.

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1. Samhatasthanaka :—This is the natural standing posture with the heels and toes kept close to each other:

देह: स्वाभाविकोऽङ्गुष्ठौ पादयोश्चेन्मिथो युतौ ।
गुल्फौ च संहतौ तत्स्यात पुष्पाञ्जलिविसर्जने ॥

— Sangita Darpana-Nrtyadhyaya v, 22,

(g) ĀKUÑCITĀ or LĀVAKĪ CĀRĪ

When quick steps are taken, alternated by pauses, and the hands holding 'hamsapakṣa'[1] mudra are waved forward, then the *cārī* is called 'Ākuñcitā' or 'Lāvakī Cārī'.

(h) VIDHUTAM SIRAS AND BHAYĀNVITĀ DṚṢṬI

These have been explained in previous 'gatis'.

Here ends the eight, namely, Lāvakī (the quails) gati.

**दक्षिणे द्वितीया मयूरी गतिर्यथा ॥**

भुजङ्गत्रासितं यत्र करणं स्थानकं पुनः ।
समपादं तथा चारी बुधैः प्रोक्ता पुराटिका ॥ ९३ ॥

निहञ्चितं शिरः प्रोक्तं गदिता ललिता च दृक् ।
पल्लवौ शीर्षदेशस्थौ नृत्यत्केकिसुपक्षवत् ॥ ९४ ॥

मिथो मिथो नर्तनं यत् सा मयूरी गतिर्भवेत् ।

अथ आसां लक्षणानि ।

(a) **तत्र भुजङ्गत्रासितं करणं यथा ।**

भुजगत्रासितां चारीं कृत्वोत्क्षिप्य च कुञ्चितः ॥ ९५ ॥
अङ्घ्रिमूरू कटिं जानू त्र्यस्त्रं यत्र विवर्तयेत् ।
व्यावृत्तिपरिवृत्तिभ्यां एको दोलाकरः पुनः ॥ ९६ ॥
खटकास्यस्तदन्वर्थं भुजङ्गत्रासितं मतम् ।

(b) **तत्र भुजङ्गत्रासिता चारी यथा ।**

अथोरुमूलक्षेत्रान्तं पादमुत्क्षिप्य कुञ्चितम् ॥ ९७ ॥
नितंबाभिमुखीं पार्ष्णिं कुर्याज्जानुखपार्श्वगम् ।
तत्रोत्तानं याततलं कटीजानुविवर्तितात् ॥ ९८ ॥

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1. Hamsapaksa Mudra :—When the first finger, middle finger and the ring finger are held stretched in the normal manner, the little finger is raised up and the thumb is contracted, then the mudra is called 'Hamsapaksa'.

समाः प्रसारितास्तिस्रस्तथा चोर्ध्वा कनीयसी ।
अङ्गुष्ठः कुञ्चितश्चैव हंसपक्ष इति स्मृतः ॥

—Natya Sastra chap. 9, v. 106.

भुजङ्गत्रासिता सा स्यात् भुजङ्गत्राससूचका ।

इति भुजङ्गत्रासिता चारी ।
इति भुजङ्गत्रासितं करणम् ।

(c) समपादस्थानं पूर्वोक्तम् ।

(d) तत्र पुराटिका चारी यथा । —

निकुट्टनान्मिथोऽङ्घ्रिभ्यामुद्वृत्ताभ्यां पुराटिका ॥ ९९ ॥

इति पुराटिका चारी ।

(e) तत्र निहञ्चितं शिरो यथा ।

उत्क्षिप्तबाहुशिरसं मग्नग्रीवं निहञ्चितम् ।

इति निहञ्चितं शिरः ।

(f) ललिता दृष्टिः यथा ।

मधुराकुञ्चितापाङ्गा सभ्रूक्षेपा स्मितान्विता ॥ १०० ॥
मन्मथोन्माथिता दृष्टिः ललिते ललिता मता ।

इति ललिता दृष्टिः ।

(g) मयूरी गतिर्यथा ।

पल्लवौ शीर्षदेशस्थौ नृत्यत्केकिसुपक्षवत् ॥ १०१ ॥
उत्क्षिप्य चरणावूर्ध्वं शनैरङ्घ्रेर्निवेशनम् ।
द्वित्रिवारं विधायाशु चरेच्चारीं पुराटिकाम् ॥ १०२ ॥
मिथो मिथो नर्तनं यत् सा मयूरी गतिर्भवेत् ॥

इति मयूरीविवरणम् नवमम् ॥

9. MAYŪRĪ GATI

Rule 15. The features of the second or Mayūri gati which has to be taken on the right side are these :—

(93–102) (a) The 'karaṇa' for this gait is known as 'Bhujaṅgatrāsitā' (terrified by snake).

(b) The 'Sthānaka' or standing posture prescribed is 'Samapāda' (normal feet).

(c) The 'Cārī' or leg movement for the gait is the one called 'purāṭika' (upper surface).

(d) The movement of the head during the gait is the 'Nihañcita Śiras'.

(e) The look is the one called 'Lalita'.

(f) The hands hold the 'pallava' mudra over the head like the fine feathers of a dancing peacock.

(g) The dancing is done (by two dancers) face to face and to and fro. These features are described hereunder :—

(a) BHUJAṄGA TRĀSITAM KARAṆAM

First perform the '*cārī*' or leg movement of 'Bhujaṅga Trāsitā', then throw up the feet and bend the leg so that the foot and knee, the thigh, and the hip may be held in a triangular formation; then turn these three limbs by a winding movement inward and outward. The hand is first allowed to hang freely and then assumes the 'Khaṭakāmukha' mudra. This combination is called 'Bhujaṅga trāsitam karaṇam'.

(b) BHUJAṄGA TRĀSITĀ CĀRĪ referred to in (i) above is this :—

The foot is raised (backward) as far as the highest point in the thigh by bending the leg; and the heel is held pointing to the hind part of the hip and the knee points to the empty space between the legs. The hip and the knee are turned in such a way that the sole of the foot faces upward. Such a movement is called Bhujaṅga trāsitā *cārī*. It is used to denote the state of being terror-stricken by serpents.

(c) SAMAPĀDA STHĀNA—This has been explained already.

(d) PURĀṬIKĀ CĀRĪ

If each foot is raised and stamps the other, then the movement is called 'Purāṭikā'.

(e) 'NIHAÑCITAM ŚIRAS'

When the shoulders and the head are held up and the neck sinks down, the pose of the head is called 'Nihañcita'.

(f) 'LALITĀ DṚṢTI'

A look of sweetness accompanied by the movement of the eye-brows and a smile, bespeaking passionate love is called 'Lalitā Dṛṣti' and is used in erotic scenes.

(g) 'MAYŪRĪ GATI'

Holding the hands with pallava [1] mudra over the head like the feathers of the dancing peacock, the feet are thrown up and then slowly rested on the ground. This is repeated twice or thrice and then the step known as purāṭika *cārī* [2] is taken. This combination is called Mayūrī Gati.

Here ends the description of 'Mayūrī Gati'.

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1. 'Pallava' is that pose of the hand in which the pataka mudra is allowed to hang from the wrist.

cf: मणिबन्धनमुक्तौ तु पताकौ पल्लवौ स्मृतौ ।

Natya Sastra Chapter IX verse 196.

2. Puratika cari — explained in 'd' above.

॥ श्रीः ॥

## श्रीपारिजातनाटककथापात्राणां सूची ॥

| | |
|---|---|
| सूत्रधारः — | ......... |
| रङ्गदीपिका — | नटी |
| माधवः — | नायकः |
| रुक्मिणी — | नायिका |
| सत्यभामा — | ,, |
| नारदः — | ब्रह्मर्षिः |
| पर्वतः — | नारदस्य सखा |
| वसन्तकः — | विदूषकः |
| मन्दारिका — | रुक्मिण्याः सखी |
| दौवारिकः — | श्रीकृष्णस्य द्वारपालः |
| मदनमञ्जरी — | सत्यभामापरिचारिका |
| वैतालिकौ — | वन्दिनौ |
| मालती, माधवी— | सत्यभामासख्यौ |
| कञ्चुकी — | श्रीकृष्णस्य भृत्यः |
| बलदेवः — | श्रीकृष्णस्य ज्यायान् भ्राता |
| उद्धवः — | श्रीकृष्णस्य अमात्यः |
| मुनयः — | महर्षयः |
| राजहंसः — | श्रीकृष्णस्य प्रणिधिः |
| नाविकाः — | नौकासञ्चालकाः |
| कञ्चुकी — | नरकासुरस्य भृत्यः |
| शङ्कुकेशः — | राक्षसः |
| लंबाधरा — | राक्षसी |
| शूर्पकर्णः — | राक्षसपुत्रः |
| निशुंभः, हयग्रीवः, मुरः, पञ्चजनः— | नरकासुरस्य सेनापतयः |
| नरकासुरः — | दानवराजः |
| प्रद्युम्नः -- | श्रीकृष्णस्य तनूजः |
| सात्यकिप्रभृतयः -- | श्रीकृष्णस्य सेनापतयः |
| वैनतेयः -- | श्रीकृष्णस्य वाहनम् |

॥ श्रीः ॥

# श्रीपारिजातनाटककथासंग्रहः

## प्रथमाङ्ककथा ।

स्वस्ति श्रीराजाधिराजस्य चोलभूपालस्य श्रीरघुनाथनायकस्य महानवमीमहोत्सवकाले तत्समक्षं नाटकस्यास्य अभिनयप्रवृत्तिः । सूत्रधारनटीसंवादेन एतन्नाटकप्रणेतुः श्रीकुमारतातयगुरोः वंशकीर्तनपुरस्सरं काव्यार्थसूचनम् । प्रस्तावनानन्तरं नारदप्रवेशः । निसर्गादेव कलहप्रियोऽयं तदानीमुदयन्तं पद्मबन्धुं प्रणम्य 'भूमण्डलं युद्धसंकुलं भूयादि'ति प्रार्थयते । श्रीकृष्णस्य देवेन्द्रेण सह युद्धमुत्पादयितुमभिकाङ्क्षमाणस्यास्य कर्णयोः 'पारिजातहरणेन भवेदनयोर्महीयान् कलहः' इति काचिदशरीरिणी वाणी निपतति । सद्यः प्रत्युत्पन्नमतिरयं एकमेव पारिजातकुसुमं संपाद्य बहुवल्लभाय वासुदेवाय समर्प्य कलहमङ्कुरयितुकामो गच्छति । मध्येमार्गं पुरस्तादागच्छन्त्या माधवकरङ्कवाहिन्या मन्दारिकया — श्रीरुक्मिणीकृष्णयोः अक्षक्रीडां — तत्र कृष्णस्य उपर्युपरि पराजयपरंपराम् — अपहृतसर्वस्वस्य श्रीकृष्णस्य पणीकरणीयद्रव्यविरहात् रुक्मिणीमनोरथपूरणमेव पणीकृत्य भूयोऽपि देवनप्रक्रमञ्च जानाति ॥

इत्थं विदितसकलवृत्तान्तः कलहानन्दी कर्मन्दी सत्वरं रुक्मिण्याः अन्तःपुरं प्रविश्य, तया श्रीकृष्णेन च यथाविधि सत्कृतः, अनाघ्रातचरं दिव्यपरिमलं स्वतः प्रसृमरं जिज्ञासमानयोस्तयोः 'सङ्क्रन्दननन्दनादानीतं पारिजातकुसुममिदमेव परिमलस्यास्य प्रभवः' इति वदन् श्रीकृष्णाय तत्समर्पयति । सोऽपि सप्रश्रयं तत्प्रतिगृह्य, सुलभकोपां सात्राजितीं (सत्यभामां) मनसा स्मरन्, महर्षिणा चैकमेव पारिजातप्रसूनमानीतमवधारयन्, 'अक्षजयपणतया सकललोकातिशायि किमपि संपादनीयं' इत्यादिष्टवत्याः रुक्मिण्याः हस्ते द्यूतपणं द्वारीकृत्य तत् समर्पयति । तावता पणबंधसंकटान्मोचितमात्मानं मन्यमानस्य श्रीकृष्णस्य, तथा अननुमन्यमानया तस्मिन् कुसुमे पूर्वेतरं स्वत्वाभिमानशालिन्या रुक्मिण्या सह वाक्कलहः समुत्पन्नः । अत्र निर्णयाय पृष्टो नारदः 'प्रियायै ते प्रतिपादयितुं' इति कलहोत्तेजकेन प्रतिवचनेन भूयः कालुष्यमापादयति । ततः तयोर्विवादमनुपशाम्यन्तं सानन्दं क्षणमनुभूय, माध्यंदिनसंध्यापदेशेन सात्राजितीं कोपयितुकामो निर्गच्छति नारदः ॥

माधवोऽपि कलहोपजीविनोऽस्य प्रवृत्तिमभ्यूह्य सत्वरं सात्राजितीं द्रष्टुकामो गच्छन् मध्येमार्गं पुरस्तादागच्छन्त्या सत्यभामाकरङ्कवाहिन्या मदनमञ्जर्या सर्वं यथावृत्तमवगच्छति । प्रमदवनलता-

मण्डपगतां मालतीमाधवीभ्यां परिचर्यमाणां कुपितां सत्यभामां समाश्वासयितुकामः (विदूषक) वसन्तक-द्वितीयो वासुदेवः तत्र गच्छति ॥

## द्वितीयाङ्ककथा ।

विदूषकः, द्यूतविहारैकरसिकस्य माधवस्य वयस्यभावेन, तत्पराजयावसरे देवीभिः क्रियमाणां स्वस्य तिरस्क्रियां संस्मृत्य निर्विण्णहृदयोऽवतिष्ठते । माधवः सचमत्कारं तं प्रतिसमाधाय तेन सह उपवनं प्रविश्य, तत्र लतामण्डपे सखीभ्यामन्वास्यमानां देवीं सत्यभामामन्विष्य ज्ञात्वा तासां विस्रंभ-भाषितानि श्रोतुकामः लतान्तरितस्तिष्ठति ॥

सत्यभामा, सखीभ्यां सह रुक्मिण्याः माधववशीकरणमायाप्रयोगं निरूपयन्ती, आत्मनि माधवस्य भूतपूर्वं तादृशं प्रेमभूमानं संस्मृत्य, सनिःश्वासं सपत्नीं तत्परिपन्थिनीं विनिन्दन्ती संभाषमाणा वर्तते । माधवः स्वनामप्रस्तावावसरे सहसा तत्र प्रविशति विदूषकेण सह । सद्यः प्रस्थातुकामां प्रणयरोषवशंगतां सत्यभामां प्रतिरुध्य भाषितुमारभते वासुदेवः । तां कोपकारणं पृच्छति । सा पराङ्मुखी तिष्ठति । सख्यौ पृच्छति । ते अपि न समुचितमुत्तरं दत्तः । माधवः तत्त्वमजानन्निव स्वस्य निर्दोषितां सचमत्कारमुपपादयति । सात्राजितीमाधवयोः वाकोवाक्यं प्रवर्तते । सर्वत्र सत्यभामा सखीमेव संबोध्य भाषते । माधवस्तु तामेवाभिमुखीकृत्य व्यवहरन्, तया स्वस्मिन्नारोपितान्दोषान् सर्वानपि वाक्कौशलेन परिहरति । एतावति, पारिजातकुसुमप्रस्तावः प्रादुर्भवति । तन्निमित्त एव कोपोऽयमिति सत्यभामामुखान्निर्गतां वाचं श्रुतवान् माधवः नारदेनैव साक्षाद्रुक्मिण्यै तद्दत्तमिति वदति । न तदङ्गीकरोति सत्यभामा । विदूषकः स्वस्य चरमाङ्ककिणं रुक्मिण्या कृतं दर्शयन्, माधवेन रुक्मिणीसकाशात् पारिजातग्रहणे चिकीर्षिते सति तत्फलतया संजातमेतं वदति । सत्यभामा विदूषकं तर्जयति । माधवः 'तदेव पारिजातकुसुमं तव समर्पयामि' इत्युपच्छन्दयति । सत्यभामा तु सपत्नीपरिभुक्तोज्झितकुसुमप्रदानवार्तया नितरां कुपिता स्वमातापित्रोर्नाम कीर्तयन्ती स्वस्या मन्दभाग्य-तामभिध्याय पटाञ्चलेन वदनमाच्छाद्य सकुचोत्कंपं रोदिति । इदानीं लब्धान्तरो माधवः तां गाढमालिङ्गय, तस्यैव पारिजातपादपस्य सत्यभामाक्रीडाक्रीडे स्थापनं प्रतिजानानः तस्याः कोपं परिमृजति । एतावति माधवसंदर्शनाय महर्षीणामागमनं कञ्चुकी निवेदयति । सपदि सत्यभामया-ऽनुज्ञातः कृष्णः तपस्विजनं संभावयितुं निष्क्रामति ॥

## तृतीयाङ्ककथा ।

बलदेवोद्धवप्रभृतिभिः परिवृतो माधवस्सभामध्यास्ते । तापसाः प्रविश्य जयाशिषा वर्धयन्ति माधवम् । माधवो महर्षीन् यथाविधि सत्कृत्य कुशलं परिपृच्छति । तपस्विनो नरकासुरेण

क्रियमाणं स्त्रधर्षणं, देवमातुरदितेः कुण्डलद्वयापहरणं, वरुणस्य सकाशाद्वसुवर्षिणश्छत्रस्यापहारं, निखिलक्षत्रियकुलावमाननं, सार्वत्रिकं धर्ममार्गोपप्लवं, असंख्येयानां राजकन्यानां बलादाहृत्य स्वकारागृहे स्थापनं, तासाञ्च सर्वासां माधवे निरवधिकं प्रेमबंधञ्च विस्तरेण कथयन्ति । माधवोऽपि सावधानं तेषां वचनानि समाकर्ण्य नरकासुरशासनप्रतिज्ञया तानाश्वास्य विसृजति ॥

प्रियायै सात्राजित्यै पारिजातानयनं, तपोधनेभ्यश्च नरकनिर्गन्धनं प्रतिश्रुतवान् माधवः, अनतिक्रमणीयस्य कार्यद्वयस्य यौगपद्येन कलुषितचित्तवृत्तिर्बलदेवोद्धवाभ्यां सह मन्त्रयन्नास्ते । अत्रान्तरे नरकासुरबन्दीकृतयौवतोदन्तजिज्ञासया प्रेषितो राजहंसनामा चारः समुपतिष्ठते । स च प्रणामपुरस्सरं तासां युवतीनां सन्देशपत्रिकां माधवाय समर्पयति । माधवस्स्वयमेव तद्गृहीत्वा वाचयति । तासां स्वस्मिन्निरतिशयप्रेमबंधं, स्वविरहप्रयुक्तानवस्थाविशेषांश्च ततोऽवगच्छति माधवः । अनन्तरं तेनैव चारेणानीतां चित्रपटीं माधवो निर्वर्णयति । तासां विश्वातिशायि सौन्दर्यं बहुधा निरूप्य प्रेमप्रवाह-पोप्लूयमानान्तरङ्गो मोहाश्चर्यवशंगतो भवति ॥

एतस्मिन्नन्तरे, माधवी (सत्यभामासखी) तत्रागत्य, सात्राजित्याश्शासनपत्रिकां सद्यः पारिजातानाहरणप्रयुक्तोपालंभरूपिणीं कृष्णाय ददाति । अनुपदमेव सात्राजिती स्वयं साक्षादागत्य कृष्णं निर्बध्नाति । सहैव सात्राजित्या प्राग्ज्योतिषगमनं–नरकासुरनिर्गंधनं–पारिजातानयनञ्च कर्तव्यमिति निर्णीयते । सद्यो निखिलसैनिकानां समुद्रयानाय नौकासज्जीकरणमाज्ञाप्यते । सत्यभामामाधवयोः विदूषकस्य च पृथक्तया नौका सज्जीभवति । उभावपि वीरदंपती, प्रथमतरनौकासमारोहणविलक्षं विदूषकं तैस्तैर्लीलाभीषणवचनैः प्रलोभयन्तावेव, नौकावेगातिशयं - अर्णवगांभीर्यं– तत्र तत्र परिदृश्यमानान् स्वभावरमणीयान् नानास्थानविशेषांश्च निरूपयन्तौ प्रयातः । नाविकाश्च हर्षातिभूमिं गता गायन्ति । भगवतो हरेः सुदर्शन(चक्रं)स्स्वयं सन्निधत्ते । पुरतो वराहगिरिः तदग्रे नरकासुरनगरी च दृश्येते । तत्रत्यानां स्वाभिषेणनप्रतीक्षया पूर्वतरं प्रवृत्तं युद्धसन्नाहं रणभेरीनिनादैः प्रत्यक्षितवान् माधवः नौकानां दूरापसारणमादिश्य समुद्रतीरोपवनेषु मार्गश्रमं परिहृत्य युद्धाय सन्नद्धो भवति ॥

## चतुर्थाङ्ककथा ।

प्राग्ज्योतिषनगरे सर्वतः प्रसृमरं युद्धानलमवधृतवान् नरकासुरस्य भृत्यः कश्चित् दनुजकुलवीराणामायोधनव्यग्रतां निरूप्य, अद्यावधि समरधरणिमनवतीर्णं नरकासुरं प्रतिबोधयति । समरनिहतसैनिकमांसलुब्धा इतस्ततस्सञ्चरन्ति यातुधानाः । शङ्कुकेशः लंबाधरा च राक्षसदंपती । तयोरपत्यं 'शूर्पकर्णो' नाम । प्रधनविजयैषिणा नरकासुरेण समरसहायार्थं भूतनाथसमाराधनपुरस्सरं दुर्गादेव्याः साहाय्यवरणं, तदर्थं भगवतश्चक्रप्रयोगं, तेन तस्याः कान्दिशीकतां, नरकासुरस्य

समरभूमिप्रवेशञ्च ते वर्णयन्ति । अत्रान्तरे नारदः पर्वतश्च नभोगतौ समरकोलाहलं द्रष्टुकामौ सन्निधत्तः । नरकदानवसेनापतीन् निशुंभ-हयग्रीव-मुर-पञ्चजन-प्रभृतीन् अतिघोरसमरसंरंभसंधुक्षितसर्वसहावलयान् पृथक् पृथङ्निरूपयति नारदः । पदातीनामश्वसादिनामाधोरणानाञ्च तृणीकृतप्राणानां विचित्राननुभूतपूर्वान् बीभत्सकाष्ठागतानत्यद्भुतान् युद्धाचरणप्रकारानेतौ सानन्दमालोकयन्तौ वर्तेते । निशुंभप्रभृतीनां सेनापतीनां यदुवीरैः कृतं प्रमापणमभिज्ञाय तीव्रतरक्रोधानलसंदीप्तमानसः, कंपयन्निव भुवनमखिलं, सरथो युद्धभूमिमवतीर्य विमथ्नाति यादवानीकिनीं नरकदानवः । यादवसेनापतिः प्रद्युम्नो महताऽस्त्रवर्षेण तमभियुङ्क्ते । उभयोरतिमात्रामर्षभरभरितयोरद्भुततरवीरवादपूर्वकं शरवर्षसमाच्छादितदिङ्मण्डलयोस्तुमुलसंग्रामः प्रवर्तते । अथ क्षीणपराक्रमं नरकासुरबाणवर्षाभितप्तं प्रद्युम्नमाज्ञाय, कुमारपराजयेन्धनसमिन्धानकोपधूमध्वजायमानभ्रुकुटिविटङ्कस्स्वयमेव समराभिमुखमभिपतति वासुदेवस्सत्यभामासनाथः । वीरयोरुभयोः परस्परक्रोधानलसमुद्दीपनो वीरवादः प्रादुर्भवति । सद्यश्शरवर्षकबलीकृतदिगन्तयोः परस्परविजयैषिणोः दैतेयशासनदानवराजयोरतिभयङ्करस्संग्रामः प्रवर्तते । त्रिभुवनसंक्षोभकारिणि कदनेऽस्मिन् नानाविधदिव्यास्त्रप्रयोगं तत्तत्प्रतिबंदिप्रयोगविफलीकृतं संप्रधारयन् यादवकुलपतिः बाणासुरभुजसहस्रकर्तनविचक्षणेन चक्रेण नरकदानवस्य शीर्षं कृन्तति । स्कन्धावरोपितशिरसं समरानुमोदिनं सुरराजवैरिणं वीरशयनशायिनं परिदेवयन्ति तदवरोधस्त्रियः । नरकवंदीकृताः सर्वे विमुच्यन्ते । पक्षिराजाधिरूढः भामाबाहावलंबी वीरभोगीणबाहुर्यादवेन्द्रः समरभुवि सुरैस्सामोदं स्तूयते ॥

## पञ्चमाङ्ककथा ।

माधवं कामयमानाः दनुजकुलपतिना कारागृहे निगृहीतास्सर्वा राजकन्याः ततो मोचिता द्वारकां प्रति प्रेषिताः । तेन बलादपहृतानि सर्वाण्यपि वस्तूनि तेभ्यस्तेभ्यः प्रत्यर्पितानि । भामामङ्केनादाय पक्षीन्द्राधिरूढः मायारथमधिरूढेन प्रद्युम्नेनानुगम्यमानो माधवो देवलोकं गत्वा सह देवैर्निर्जरेन्द्रं समिति पराभाव्य पारिजातपादपमपहृत्य पुनर्द्वारवतीं प्राप्तुं गगनमार्गमवगाहते । माधवः सत्यभामा प्रद्युम्नो वैनतेयश्च पृथक् पृथक् गगनमार्गपरिदृश्यमानान् निसर्गरमणीयान् विशेषान् निरूप्यानुभवन्ति । दूरादालोक्यमानं भूवलयं, लोकालोकपर्वतं, चन्द्रमण्डलं, तस्योदयकालशोभातिशयं, चन्द्रस्योपचयापचयादिकं, तत्रत्यकलङ्कस्वरूपं च नानाविधैरुल्लेखैर्निर्वर्णयन्ति । क्रमेण भूमण्डलप्रत्यासत्तिं, तदानीन्तनं तत्सन्निवेशञ्च वर्णयन्ति ॥

ततो भूमण्डलस्थवस्तुविशेषाणां पृथक्पृथगभिव्यक्तिः । तत्र ते प्रथमं वियद्गङ्गां, अनन्तरं मेरुपर्वतं, पर्वतसमाकृतिं काञ्चनकदलिकावनीमध्यासीनं हनूमन्तं, दक्षिणतो लङ्कां, रामसेतुं, रत्नाकरं, तत्र शेषशायिनो भगवतस्सान्निध्यं, रावणस्य पराक्रमविशेषं, मन्दरपर्वतं, मलयशिखरिणम्, ततः

प्रवहन्तीं ताम्रपर्णीनदीं, तत्तीरस्थान् विशेषान्, पाण्ड्यदेशमहिमानं, तत उत्तरेण चोलदेशं, तत्र प्रवहन्त्यास्सह्यजाया माहात्म्यं, काञ्चीपुरीं, तत्र विधातृसवने उत्तरवेद्यां भगवतः प्रादुर्भावं, उत्तरतो यमुनां, गंगां, सरयूं, कोसलदेशं, अयोध्यां, हिमवन्तं, कैलासशिखरिणं, तत्रत्यं भवानीपतिं, ततः पश्चिमसमुद्रमध्ये परिदृश्यमानां द्वारकापुरीञ्च, सचमत्कारैः प्रश्नोत्तरैः निर्वर्णयन्तो मार्गं तरन्ति। द्वारवतीपुरवासिनस्तु गगनतले दूरादेव विजयश्रीसमलङ्कृतभुजायुगलं पक्षिराजाधिरूढं, सपारिजातवृक्षं, प्रद्युम्नेनानुयातं, भामासनाथं माधवं समालोक्य, नगरीं नानाविधमङ्गलवाद्यघोषैः तोरणध्वजाद्यलङ्कारैश्च समलंकृत्य तान् प्रत्युद्गच्छन्ति। माधवादयश्च भूमाववतरन्ति। बलदेवः उद्धवश्च अनाघ्रातपूर्वं पारिजात-परिमलमाघ्राय जयाशीर्वचनपूर्वकं स्वागतं व्याहरतः। कारागृहमोचितानां राजकन्यानां वैवाहिकमुहूर्तं आसन्नतरं, सुविहितानि मङ्गलानि च प्रतिबोधयन् बलदेवः त्वरयति माधवं विवाहकौतुकाय। तदा नारदस्समागत्य राजकन्यकानां माधवस्य च विवाहमभिनन्द्य निखिललोकक्षेमहेतुभूतं पारिजातापहरणं भगवतो विजयं च प्रशस्य मङ्गलानि प्रयुङ्क्ते॥

|| श्रीः ||

## श्रीपारिजातनाटकान्तर्गतश्लोकानामकारादिक्रमेण

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| यदासीद्दै- | ४५ |
| यदुच्चैः श्रृ- | ७२ |
| यद्दैवताः | ६० |
| युगपदमी | ५१ |
| येनाभूव- | ६ |
| येनेयमं- | ५८ |
| योऽसौ चर्म | ४९ |
| **र** | |
| रक्षोमन्दिर- | ७१ |
| रुधिरैरू- | ५९ |
| **ल** | |
| लक्ष्मीलीला- | ४ |
| लग्नोऽयं य- | ७० |
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| **व** | |
| वक्त्रच्छेद- | २९ |
| वक्त्रैर्भुग्नै- | ५४ |
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| श्लोकाः | पुटसंख्या | श्लोकाः | पुटसंख्या |
|---|---|---|---|
| वासरानन- | ५६ | संवर्तपा- | ६० |
| त्रिकचम- | ७० | स एष पर्या- | ५७ |
| विधुरय- | ३८ | सदसि मु- | ३६ |
| विन्यस्याग्र- | ५० | सपत्रैः प- | ५९ |
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| विरहिजन- | ३८ | सर्वप्रति- | ,, |
| विश्वंभर- | ३५ | सच्चं सच्चं | २९ |
| विहरदम- | ६५ | सव्वाणंवि- | २३ |
| विहितौ वि- | ४० | सहिओम- | ,, |
| वेत्रं सूत्र- | ३ | सान्द्रैराग्रे- | ४९ |
| वैरशुद्धि- | ५३ | सामोदैरस्तू- | ६१ |
| व्यतनुत | ३५ | सीमन्तान्तर- | ३९ |
| **श** | | सुधर्मोपा- | ७६ |
| शताङ्गः प्रे- | ५५ | सुरसरिआ- | १० |
| शरीरं सौ- | ४० | सूनुस्तस्य- | ७ |
| शशभृच्छ- | ६४ | सृकासृग् | ५२ |
| शान्तानन्द- | ७३ | सोऽयं सुंद- | ६९ |
| श्रीकण्ठाच- | ६८ | स्फटिकशि- | ७३ |
| श्रुत्वा तस्मा- | २० | स्यूताकर्णि- | ५५ |
| **स** | | स्वच्छं स्वाच्छ- | ८ |
| संग्राममं- | ९ | **ह** | |
| संग्रामसा- | ५२ | हिण्डनाद- | ५९ |
| संघर्षाग्नि- | ५४ | | |

was acting the part of a man, and as such, he poured forth such words immediately on seeing such extraordinarily bad things occuring as a direct consequence of Kaikeyi obtaining the exile mandate just as any *man*, however good, would have uttered. Sīta's exclamation in ślōka 29 of Sarga 19 when Rāvana was forcibly taking her on his chariot near the Panchavati Āśrama 'Alas, may Kaikēyi be now satisfied by the fulfilment of her evil designs' was also like this exclamation of Rāma.

## BHAKTĀGRESARA ŚARABHAṄGA

Śarabhaṇga Muni episode is told charmingly in one sarga, the fifth. The first ślōka refers to the closed Virādha incident and Rāma's embracing Sīta and encouraging her after her terrible experiences at the hands of the demon Virādha. Lakṣmaṇa is described there in that ślōka as the gloriously shining brother of Rāma. '*Dīpta Tējasam*' is the glorious attribute given by the Rishi poet to Lakṣmaṇa, immediately after the burial of the monster Virādha in a huge pit dug by Lakṣmaṇa, with his historic spade brought by him from Ayōdhya. The Upaniṣads say 'the glory of *Brahman* and *Brahman* - immersed persons called *Brāhmanās* — the name has not the remotest touch of any communalism — is nityam and natural and could not suffer any change by way of addition or subtraction by reason of being engaged in works high or low. Far from any debasing or demeaning effect, the performanoe of the humblest services even in regard to detestable dangerous cannibals will greatly enhance the glory of the Rāma-Kainkarya — devoted Lakṣmaṇa who was the Avatār of a *nitya* Angel Ādiśēṣa.

The first words spoken by Rāma to Lakṣmaṇa recorded in ślōka 2 are charming, and strike a note of deep pathos. 'Kaṣṭam Vanam Idam Durgam Nacāsma Vana Gōcharāh. Abhigachāmahē Śīghram Śarabhangam tapōdhanam'. 'Kaṣṭam' is the opening word used by Rāma describing the jungle, — 'attended with unimaginable dangers'. 'Hard and dangerous is this jungle, and we are strangers to life in such forests. We shall hasten quickly to the presence of the great saint Śarabhaṇga ( which will be a wonderfully glorious contrast to the encounter with Virādha which has just been experienced )'. The words 'śighram' points to the keenest desire for the immediate change to an atmosphere which would be the height of holiness and peace. Śarabhanga's greatness as Tapasvī radiating and inspiring the sentiments of peace and love far and wide was proved beyond doubt by the warm and hearty encomiums paid to him by the cruel cannibal Virādha who had an insatiable taste for preying upon the flesh of Rishis. The approach of Rāghava to the Āśrama of Śarabhaṇga described by the poet as shining with divine lustre, possessing *Brahman* glory and constantly engaged in realising the universal *ātman* in his mind by his tapas in all His humility and reverence is recorded in ślōka 3. The epithets used by the poet are '*Dēvaprabhāva*' and '*Bhāvitātmā*'. All his life, the great *tapasvi* was living a Brahmic

life described by Śrī Kṛṣṇa in the last ślōka of Gita Chapter 2 promising the attainment of *Brahman Nirvānam* even to those practising it at the very end of their life (*antakālē api*). Śarabhanga was an all-life *Tad Bhāva Bhāvita* - 'ever. absorbed in Brahman contemplation'. The word '*nirvānam*' literally means bodiless pure Ātmic state. The word '*vānam*' means 1. arrow and 2. Śarīram, material body. In Sanskrit the letters 'v' and 'b' are said to be non-different and therefore interchangeable. The word '*Bānam*' is used in the sense of śarīram by the Upanishads. In the Sahasranāma Bhāshya Sri Sankara interprets *Śara* in the name *Śarabha* as Śarīram. *Śarabha* is the *Ātmā* shining within the *śarīram.* The name '*Śarabhanga*' by which this wonderfully great Brahman - immersed Rishi is called perhaps draws attention to his burning his own body which stood between him and his all-life cherished *Brahma Nirvānam* and entering into Universal *ātman* who had now incarnated as Rāma. '*Śarabhanga*' would literally mean the destruction of the physical body, which is a *sādhana* for leading spiritual Brahmic life and attaining the *Nirvāna* goal. Vālmīki's statement that Rāma came near Śarabhanga who was all-life absorbed in Rāma Brahman meditation is suggestive of Rāma's awareness of his imperative obligation to come to the great Rishi and present himself before him, most speedily when the *tapasvi* was in flesh and blood. 'Kṣipram' and 'śīghram' uttered by *Virādha* and Rāma perhaps voice the anxiety to get to Śarabhanga before it was too late.

## INDRA WITH CHARIOT AND DEVAS — INVITATION DECLINED

Devarāja, Indra, the Lord of the three worlds including Swarga had arrived just then with a large retinue in his celestial chariot and was conversing with the rishi conveying an invitation to him to come to the higher lōkas which he had earned by his rigid all-life *tapas*. The poet rishi notes that Indra and his Dēva followers would not place their feet on the earth soil and were standing in the air a little above the earth's surface. They were all of the age of 25 which is the age marking the entry into youth. Their youth never suffered any change by the advancement of time. Rāma showed them to Lakṣmaṇa, describing them in their splendour in admiring terms. Entrusting Vaidēhi to Lakṣmaṇa for a short while Rama went into the Āśramam. Indra who caught sight of Rāma told Śarabhanga in confidence 'Here is Rāma coming, Let him not talk to me now. It would be better for him to see me after he finishes his *Niṣṭha* '—by which word he evidently meant the *Vratam* he had already undertaken to the Dēvas in their gatherings invisible, on the occasion of Dasaratha's Aśva Mēdha Yāga'. There was anxiety to maintain secrecy over the fact of the Avatār and its purpose. Indra and even Brahmadēva were watching closely the progress of their plan. Indra departed and Rāma then advanced to the great hermit with Śīta and Lakṣmaṇa. The great hermit who was going to quit his material body and this material cosmos, offered them seats and made them sit. Rāma enquired about Indra's

coming and Śarabhanga told him all about it. The words used by the Rishi are '*Tat Sarvam Rāghavāya Nyavēdayat*'. The use of the word 'nivēdana' is significant. Vibhīṣaṇa used that word in his great Arpaṇa ślōka. Śarabhanga said to Rāma 'Rāma, this Deva posing as a bounteous *Varada* (giver) to me offers to lead me up to *Brahma lōka (Brahman enjoyment)* which I have been trying to earn and merit by all-life austere *tapas*. Coming to know that you had come quite near me and were waiting as a beloved guest at my door, I declined the offer to be led to Brahman without feasting my eyes with your glorious vision and offering my hearty hospitality to my beloved object of worship'.

## ŚARABHANGA'S OFFER OF LOKAS AND RAMA'S LACONIC REPLY

By my *tapas* I have earned many great *lōkas* and I have placed them all as samarpaṇa to you as I have no need for them. Wedded as I am to the goal of entering into spiritual life within Para Brahman, 'Rāma is described here by the Rishi as *Sarva Śāstra Vishārada* – master of all *Dharma and Brahma Śāstras*. The poet Rishi admires the short reply of Rāma. 'I will get (acquire) all *lōkas* myself. What I want is a command from you to live in a place selected by you for my life in this forest'. Compelled by Kaikēyi, the most loving father had to send away his dearest son in exile to the forest. Śarabhanga was taken by Rāma to offer to him and Sīta and Lakṣmaṇa residence in the great *lōkas* that he had earned. The commentators point out that this offer of enjoyment of pleasant higher *puṇya lōkas* was made with the purpose of affectionately providing the distinguished royal exiles with very pleasant life in the higher regions than the earth. They refer to such an express statement by Sutīkshṇa Muni in sarga 7, 'You will spend your time joyously with your wife and brother in those *lōkas* offered by me, occupied by Dēvas and Rishis'. Śarabhanga was preparing for permanent union with *Parabrahmam* and the giving up (*Samarpanam*) of all *Punya lōkas* he had earned to Rāma who he knew was *Parabrahman*, was a necessary preliminary to it as the retention of even meritorious *puṇyam* was a hindrance to absorption and entry into *Para Brahmam*, which requires peremptory riddance of all *karma* whether *puṇya* or *pāpa*. Taking the offer of *puṇya lōkas* in this light Rāma was bound to receive the samarpana made. The words used by Rāma may mean '*Ahamēva Āhariṣyāmi Sarvān Lokān Mahāmunē*'. I will myself receive all your puṇya lōkas, O great sage'. The word 'eva' meaning 'myself directly' may convey that though an avatar he will fulfil the role of Parabrahman and directly receive the offering. As a Kshatriya man it might not be proper for Rāma to receive a present of the great *lōkas*. The words used by Rāma are capable of conveying the 'acquiring of all lōkas himself' by his own religious life. The poet Rishi records the following reply of Śarabhanga and describes Rāma as a mahāprājña. 'Close by is living a glorious *Dhārmika Dharmātma* sage

Sutīkṣṇa by name. Go to his *Āshramam* along the bank of the holy river. He will select a dwelling place for you in this forest.

## SARABHANGA BURNS HIS OWN BODY WITH PERFECT DETACHMENT, WITH HIS EYES AND MIND FIXED ON RAMA, AND REACHES, BRAHMALŌKA

If the puṇya other worlds (paralōkas) acquired by his tapas were a hindrance to Śarabhanga's absorption into the unconditioned *Parabrahma*, his mortal body was even a greater hindrance, because it involved his continued existence in this mortal world. In describing the great qualities of the Iksvāku Kings in the first Sarga of the Raghuvamśa, Kālidasa says that they finally quit their bodies voluntarily by the yogic abstraction power they had been practising in their Vānaprastha life in the forest. The Divine Mother Dākṣāyaṇi became disgusted with her body born of Dakṣaprajāpati when he turned out to be a hater and vilifier of her great beloved Lord Śiva, made up her mind to quit that body by burning it with the spiritual fire of her *Yōga samādhi* which is most graphically and pathetically described by Śri Śuka in the fourth *Skandha* of *Sri Bhāgavatam.* Her body was spiritual and celestial, and in her indignation against that body seemingly descended from *Dakṣa*, she disposed of it by yogic spiritual fire in the yāga assembly.

Śarabhaṇga made up his mind to offer his body to the flames of the sacred fire he had been worshipping, and separated his soul from his body in that way, and made a spiritual hōmam of the soul into the *para brahman jothis*-fire. In ślōka 38 he said to Rāma "This is the way or here is the way; just be looking at me for a muhūrtam, beloved Rāma, while I part with my body casting it off as a serpent casts off its all worn-out slough". So saying he lit up his fire pouring plenty of ghee, uttering mantras, and raising fiercely-burning flames, he threw his body into the fire, and cheerfully had it burnt, when Rāma and his wife and brother were looking on with indescribable astonishment. The Rishi says, 'Śarabhanga whose *tējas* was extraordinary entered into the fire. *Agni* cannot be unbearably hot to itself while burning. Śarabhaṇga's spiritual *tējas* was even greater than the powerful *tējas* of *Agni.* Śarabhaṇga's experience while his body was being burnt was one of all coolness and no heat'. Child Prahlāda thrown into fire burning, with heaps of fuel brought by clearing the forest, joyously sang that he felt he was diving into a cool lotus-pond. The Agni into which Śarabhaṇga threw himself was dearest to him having been worshipped by him all his life with intense loving devotion. The all-life worship of Śarabhaṇga was undoubtedly extremely dear to his *agni.* Śarabhaṇga wanted to do away with the hindrance of his mortal frame for him to embrace his dearest Lord Brahman, and be locked in that embrace perpetually. Śarabhaṇga's Agni knew he was doing the greatest

service to Śarabhaṅga by burning his body and uniting his soul with his beloved *Paramātma*, the Ultimate, pure and permanent soul. He rose out of the flames as a gloriously shining *Kumāra* and he transcended the *lōkas* of *Rishis*, *Dēvas*, etc., and was united with the highest *Brahman*, to the undying joy of both.

## ŚARABHAṆGA MŌKṢA AND ŚABRI MŌKṢA — THE LESSON OF THE DUAL INCIDENTS.

Rama is described by the Poet Rishi as *Ātmavān* while witnessing this dire scene. That suggests that he was witnessing with perfect composure as he knew the greatness and glorious *tapas* of Śarabhanga and his immediately coming entry into the *Para Brahman jyōtis* which was the glorious termination of the time-without beginning-samsāric-journey of his soul. *Ātmavān* may also indicate Rāma's receiving Śarabhanga's Ātma into himself, the word *Ātma* taken as denoting Śarabhanga's *Ātma*. A scene exactly like this is described towards the close of this Āranya Kānda, in connection with Śabarī, the forest-woman who was full of *tapas* having served her great Rishi-guru. She disposed of her body by entering into fire in the presence of Rāma and Lakshmana and passed off into the *Parabrahman*. She must have been an adept in the yogic art of total abstraction of consciousness into Universal *Parabrahman* consciousness by practising constantly during life. She must have imbibed the practice from observation of her guru's yogic exercises and being fully blessed by their affectionate grace, which must have led her to success. What the great Brahmarṣi Śarabhanga was capable of, the forest woman *(Vana Mānuṣi)* Śabarī was also capable of, by the cultivation of total detatchment and forgetting of the body by yogic abstractions. That glorious success in the perfect acquisitio n of the art of totally detaching one's consciousness from the body by centering it solely in the *Antaryāmi Hārda*, all-soul consciousness sitting in the *Hṛdaya* in immediate contact in the individual soul, is available to any one who may desire it keenly — appears to be stressed by the Rishi poet, by describing these two great incidents about the opening and the end of this Kāṇḍa. The Maharṣi is singing the heart of the *Vēda* and the *Vēdānta* by placing these two incidents at the opening and end of the Āranya Kāṇḍa.

Some other great ideas also seem to be present in the mind of this great poet in presenting this picture here. Material fire cannot convey any sensation of heat — much less unbearable heat to *Brahmaniṣtha gnāna yōgi.* The proposal that Sīta's glorious innocence and chastity might be proved to the world by her entering into the fire flames and coming out unscathed could not have caused any alarm or fear to Sīta. The material element of fire — terrible *Mahābhūta Agni* would pale into ineffectual and contemptible glow-worm's glow by the *Pātivratya tapas* and *spiritual gnāna* sunlight of the glorious mother.

Very great Vēdāntic truths are evidently intended to be conveyed by the most mature vēdāntic Rishi poet here. The vision of the divine trio—the trinity as it were constituted by the sexless god-head descended by grace in human form, as father and mother, and the perfected *mukta* soul universalised as *Ananta Śeṣa* descended as Lakṣmaṇa, wedded to the perpetual service of the God-head, embodying in itself the entire universe, was most lovely and wonderful, and evoked at once the sentiments of deepest love, wonder and reverence in the minds of the Rishi men and women. The glorious resplendence of the underlying divinity of the trio was beaming out radiating brilliantly through the assumed loveliest human forms of the *avatārs*. The human forms assumed could not effectually conceal and veil the divine reality within the forms. The divinity within shone all the more gloriously to the *Bhakta Brahmaniṣṭha* men and women of the *āśramas* through the lovely forms disguising it.

Even the cannibal demon, Virādha whose Rākṣasa body had been imposed upon him by a curse was deeply penetrated by the intensely glorious radiation of Divinity of the trio which filled him with wonder and love and made him sing the welcome song of love to the trio.

The great sage Śarabhanga who was a *Brahmaniṣṭha* ascetic all his life, knew by intuition the arrival of the trio at the door of his āṣramam. He was conscious that his *prārabdhakarma* which delayed his entering into union with *Parabrahman* was just coming to an end and the hour of his reaching the destination goal of all souls (viz) *mukti* liberation from karma and body, and entry into and at-one-ment with the infinite *Ānanda Ākāśa Para Brahman* was near him. He discarded the invitation of Dēvēndra, the master of *Swarga* and the three *Lōkas* to lead him to the uppermost blessed plane. *Indra* had come with his chariot and a large retinue of the resplendently shining young *Dēvas*. *Indra* offered to escort him to *Brahmalōka*. The word "*Brahmalōka*" in the Vēdānta has got the import of *Brahman* itself being the goal to be reached and dubbed with the name of a loka. *Lōkas* which necessarily imply the idea and condition of space could not fit in with the vedāntic conception of the goal of *Parabrahman*, and Brahmanhood, (Brahma Bhāva), which transcends all notions of space and time.

Śarabhaṇga describes Rāma as his most dear guest — *priya atithi*. He had the fortune of his last guest in his very last moments being *Rāma Para Brahman* appearing before him, in a seeable form. The grand old *Bhīshma* had the proud privilege of leaving his mortal frame at his own sweet will and pleasure — by virtue of a boon granted by his father, *Śantanu* in the immediate presence of *Śri Kṛṣna* but he did not burn his body as Śarabhaṇga did. *Dharmaputra* had to do the burning. *Bādarāyana* says in one of his *Brahma Sūtras* that the *mōkṣa* bliss spoken of by the Upaniṣads as enjoyable by the *jīvan muktas* may be lesser than the immeasurable bliss enjoyed after the body is dissolved and burnt. Śara-

bhaṇga did not want to wait until his body ended with a natural death. The body was a decided obstacle to his passing off into the eternal immortality bliss of Brahman; he was evidently anxious to end his mortal life. When he had the great blessing of the graceful presence of Rāma and Sīta before him, he says to Rāma that he will cast off his mortal coil with the same ease and unconcern as a serpent casts off its slough. The *dṛṣṭānta* of slough cast off by a serpent is given by the *Bṛhadāranyaka Upaniṣad.* The *Gīta* gives the illustration of worn-out cloth being cast away and the wearing of a new cloth. In the case of mōkṣa attainment, casting off the mortal body, there is no question of taking up a new body.

In slōkas 28 and 29, Śarabhaṇga says 'this Indra posing as a Varada (giver of the best) offers to lead me to *Brahmalōka* (*Brahman*)'. The poet appears to have in mind here the *Pratardana Vidyā* of the *Kauṣītiki Upaniṣad* where Indra says '*Brahman* alone could lead one up above to *mōkṣa* implying that he could not do so. He uses the word '*ninisati*' there, which the poet copies here.

## THE FIRST ŚARAṆĀGATI IN THE EPIC-THAT OF MAHARṢIS.

Sarga 6 is very important as describing the śaraṇāgati appeal of the great ascetic ṛṣis of the *Danḍaka* forest gathered together in great numbers at the āśramam of Śarabhaṇga for freeing them absolutely from the fear of the savage Rākṣasas who were killing the *tapasvi riṣis* and devouring them, and the solemn pledge by Rāma of complete *abhayam* to them from the *Rākṣasas.* As the *Gīta* says, the purpose of the descent of divinity as an *Āvatār* is the affording of complete protection and safety to the *sādhu* devotees of God by doing away with their *asura* and *Rākṣasa* enemies who delighted in molesting and killing innocent defenceless *Dhārmikas.* Whenever there was danger in the practice of *Dharma* to the practisers of *Dharma* by the anti-dhārmic compaign by *Asuras* and Rākṣasas, divinity would take that as an occasion for making an *avatār* for averting their mischief to *Dharma*, by doing away with the doers of the mischief. In Sarga 15 of the *Bālakānda, Devas* made a *Saraṇāgati* appeal to Lord *Viṣṇu*, the protecting murti in the Trinity to make an *Avatār* of Rāma by beeing born as a son of *Daśaratha*, who was performing the *Aśvamēdha Yāga* to be blessed with sons. Rāvana and his bands of Rākṣasas were molesting not only the Dēvas but also the riṣis on the earth. Rāma's entry into the *Danḍakāraṇyam* became widely known to the *riṣis* living in various parts of the *Danḍaka.* They gathered together and came in a large body to *Śarabhanga's āśramam* just after *Śarabhanga* had thrown into the flames his mortal body and ascended to the highest mōkṣa perfection of immortality. This 6th sarga opens with the ślōka "When Sarabhanga had made his ascent to Moksha large bands of Tapasvis came to that āṣrama to see Rāma and seek their safety from the Rākṣasas by getting the pledge of *abhayam* from Rāma of invincible might." Rāma is characterised in the first sloka as *Jwalita*

*Tējas.* His splendour was growing day by day after his advent to the Daṇḍaka forest. The riṣis who had come to Rāma are classed in many ways by the names given to them by the poet. Some were *Vaikhānasas* practising the *Dhārmic* rules laid down by Vikhānasamuni. Some were *samprakṣālas*, which literally means addicted to 'washing clean'. They were never satisfied with their cleanliness and so were very frequently washing themselves. The name is also interpreted as indicating that they cooked and washed away clean the grain they got each day, keeping nothing for the morrow. Some were *aśmakūṭas* who were pounding their food-grains with stone, and eating the crude flour. Others were *maricipas* drinking the rays of the sun and the moon and deriving sustenance from them. Others were eaters of leaves. Some were grinding the unhusked grain by their teeth using them as pestle and mortar. They are called *Dantōlūkhalis*, '*Ulūkhala*' meaning 'a mortar'. Others were *unmajjakas* meaning 'constantly immersed in the water keeping the head above'. Some were *gātraśayyas* using parts of their own body as pillows to recline on. Some were sustaining themselves by pure water. Some lived on the air. All of them were great *yōgis* and *Brahmaniṣṭhas.*

They approached Rāma most reverently, and jointly addressed him as follows; "You are the Lord not only of the Ikshvāku Kula but also of the entire world. The fame of your might and Dhārmic nature as a powerful upholder of Dharma is spread far and wide. Having reached such a great *Mahātma* and *Dharmātma* like you, protecting *Dharma* and its growth like one's own child, we make bold to make a request to you. We pray we may be excused for our selfishness, in so far as we trouble you with a personal request. Dhārmic kings protect their subjects as their own prāṇa and as their own children. We innocent residents of these forests perpetually practising God-devotion are cruelly molested by the *Rākṣasas* as if we had no protector although the truth is that we have a mightiest protector in you, as our king. *(Twannātho Anāthavat Rāma Rākshasāir Bādhyate Bhṛśam).* Please look around at the heaps of skeletons of ascetics killed and eaten by the savage cannibals. Please look at our own bodies showing evidence of mutilation by the Rākṣasas' cruel tearings. The *ṛṣi* inhabitants of *Pampā, Citrakūṭa* etc., are in dreadful terror from the *Rākṣasas.* We could not bear to see so many innocent ṛṣis being savagely dealt with by these savages. It is not a matter of we alone being oppressed. We might possibly bear quietly our own oppression, but we are most distressed by the sufferings inflicted on so many other great *ṛṣīs*, the sight of which is unbearable to us. Therefore we make bold to approach you the greatest *Śaraṇya* of all distressed people, and make a request to you to afford us *śaraṇam* (refuge) and ensure our complete safety from these cruel demons. *Tatastwām Śaraṇārtham ca Śarṇayam samupasthitāh Paripālaya nō Rāma Bādhyamānān Niśācaraiḥ.* There is no other hope for us excepting you. We have no other *gati.* You are our only protector. Therefore you must give us complete protection."

As soon as these words of seeking Śaraṇam (refuge) addressed to Rāma as *Śaraṇya* protector fell in Rāma's ears, he told them immediately as follows:—

'It is not at all proper that you should address this as a *request* to me. Great *Tapasvīs* as you are, it would be more proper for you to command me to do what you want. I treat this as a command. I should have taken the protection of you all from the horrors committed by the Rākṣasa, as my foremost duty, and come here to the Daṇḍaka forests of my own accord to discharge this sacred duty. It would have behoved me far better to come here voluntarily and discharge this protective duty without your previously making any appeal to me. As things have happened, I have come here by a chance in fulfilment of *Vanavāsa* mandate instead of by my own choosing, which would be far more pleasing to me. My vanavāsa brought about accidentally will be productive of great and good achievement, the carrying out of which is my mission'. (The words 'Mahāphala' used in describing the usefulness of his vanavāsam is very expressive. In the previous Kānda, Rāma had described the opportunity of vanavāsa as *mahōdaya*). I wish to do away with the Rākṣasas who are the enemies and oppressors and killers of *tapasvīs*, by fighting them in battles. (Rāma guardedly says that they were Śatrus of *Tapasvīs* practising Dharma, and therefore they might be treated as his *śatrus* deserving to be killed by him). The last ślōka of the Sarga begins with the words '*Datvā Abhayam chāpi Tapōdhanānām*'. (Having pledged his abhayam promise to the great tapasvīs who possessed riches in the shape of tapas). Rich subjects are entitled to the protection of their properties by their king, whose duty it is to ensure the perfect saftey of their property. The tapasvi ṛṣis who had accumulated immense tapas wealth, were entitled to the protection of their fund of wealth by their king. Taking the role of the protector of the safety of their person and their dharmas, more sacred to them even than their persons, instead of leaving it to them to spend their own tapas in the protection of themselves and having given the abhayam to these great ṛṣis, Rāma hastened to meet the great sage Sutīkṣna as advised by Śarabhaṇga. The name Sutīkṣna indicates that the ascetic pratices of the sage were very very sharp (*Tīkṣṇa*).

## SUTĪKṢṆA IN TAPAS MEETS 'SUTĪKṢṆA' IN ABHAYA VRATA.

The 6th sarga opens with the mention of the name of Śarabhaṇga and his ascent to *mōkṣa*, and closes with the mention of Sutīkṣna and Rāma's departure to his *āśramam.* The next sarga opens with the ślōka narrating the departure of Rāma to Sutīkṣna's *āśrama* accompanied by his brother and Sīta and the Riṣis who had come with him.

The *śaraṇāgati* surrender and appeal to divinity with absolute trust and confidence is very effective as stirring the flow of divine grace. This well-known *sādhana* has been prevalent in and adopted by all religions. The appeal to Divinity

may achieve whatever fruits may be desired. The Gīta classifies the motives of God-devotion as four, namely, 1. ārti, the pathetic condition of distress the removal of which is urgently needed and wished for, 2. the attainment and development of soul knowledge and culture, 3. the attainment of wealth and earthly glory and riches and 4. the blessing of deeper and deeper God-devotion, giving the most exquisite and pure God-enjoyment, without any other motive, God-enjoyment being wished for for its own sake and as an end in itself. This classification which the Gīta gives in regard to practisers of Bhakti-devotion applies also to the practisers of the *sādhana* of *śaraṇāgati.* It is also known by the names of *prapatti*, *nyāsa*, entrustment of one's burdens to Divinity because of total inability and helplessness, Bharasamarpaṇam which literally means the entrustment of one's burdens. In the case of *śaraṇāgati* it is a means of total mokṣa liberation from *saṃsāra* by entering into Divinity for ever and anon, the terms *Ātmahavis-samarpaṇa* (surrender of ātma jyotis as a *havis* offering into the *Paramātma Parājyōtis*, and *Ātma yāga* and *Ātma hōma)* also have the same meaning. The *sādhana* of *śaraṇāgati* is called the *śadaṅga upāyam* constituted by the surrender gift or entrustment which is called '*Aṅgi*' *(sādhana)*, which has five '*aṅgas*', essential subsidiaries, which also must be practised to make the '*aṅgi*' *(sādhana)* complete and effectual. Amongst the subsidiary '*angas*' are 1. absolute helplessness — no hope other than God and 2. choosing of *God* as the protector and refuge.

The prayer appeal of the *ṛṣis* here complies completely with the requisites constituting the sādhana of śaraṇāgati clearly reminding us of Vibhīṣana's Śaraṇāgati ślōka. "We have no other gati. You are our only protector. No one but you has got the ability to protect us, you have the full power and might to afford us complete protection, and save us from these dangers. You are a fountain of grace overflowing towards distressed persons appealing for your protective grace. You are a śaraṇya, eminently fit to be sought after as a refuge with mercy perennially and plenteously flowing in your heart and keenly waiting for opportunities of saving people from distress". *Vibhīṣana*, Rāvana's brother, described Rāma as *Sarvalōka Śaraṇya* in his famous *Śaraṇāgati* appeal. It is interesting to note that the opening *maṅgala* stanza of *Kambar's Rāmāyanam* specifically begins with Śaraṇāgati to the Śaraṇya head of the Universe, which is the Sāra essence of the Rāmāyana. The dominant purpose of Rāma avatār and the Rāmāyanam is to demonstrate the unfailing efficacy of *śaraṇāgati* appeal to the Omnipotent and All-Merciful Lord. Vālmīki sets out *in extenso* the *śaraṇāgati* made by the ṛṣis which is known as a *sādhana* constituted by six aṅgas, in sarga 6 of this Kānda. Perhaps the placing of this incident of *śaraṇāgati* known as *Ṣadaṅga Upāya* in sarga 6 may be designed.

In the first half of the last *ślōka* of sarga 6, Vālmīki sums up the gist of the sarga with the words, "Having assured *abhayam* to the Ṛṣis rich with the wealth

of *Tapas*, Rāma with his will firmly established in *dharma* went with Lakṣmana and the Ṛṣis to Sutīkṣṇa's hermitage". Rāma's vow was as Sutīkṣṇa as Sutīkṣṇa's Tapas. Sīta is not specifically mentioned here. Possibly the Ṛṣi intends to suggest that Rāma could not carry Sīta also with him like Lakṣmana in the too ready and too firm grant of *abhayam* by doing away with all the dangerous Rākṣasas. That Sīta was not quite happy about this way of too readily promising to fight and kill Rākṣasas molesting the Ṛṣis is described in extenso in sargas 9 and 10. Vālmiki takes care to mention Sīta expressly in the opening śl̄ōka of sarga 7 in describing the journey of the big party towards Sutīkṣṇa's hermitage. As the name *Sutikṣṇa* indicates, the great sage's *Tikṣṇa Tapas* had gained wide reputation amongst *Ṛṣis*, and the respectful appreciation by his great neighbour Śarabhaṅga Muni. The hermitage was on the top of a big hill described as cloud-kissing and covered by fruit and flower trees with the bark attire of Ṛṣis hung on their branches to dry. The poet appreciates the appropriateness of the hermit attire of Rama and Lakṣmaṇa, the *Raja Ṛṣi* Princes when they met the elderly *Tapasvi Ṛṣis*. "Rama I am, Oh Bhagavan, come to pay my respects to a *Satyavikrama Maharṣi*, a repository and practiser of *Dharma*. I want to be blessed by words of affection and grace flowing from your holy lips" is Rāma's preliminary one short śl̄ōka speech addressed to the sage. Rama who is extolled as a *satyaparākrama* by all, extols this *Ṛṣi* as '*Satyavikrama*'. Physical strength could not compare with the strength of Tapas. This was Rāma's outlook in appreciating greatness and measuring parākrama might. In the next *śl̄ōka* number 7, the old Tapōdhana Ṛṣi is described as lovingly embracing Rāma with both his hands. Rāma is described there as the greatest among practisers of *Dharma*. The old Ṛṣi must have fallen in love with Rāma both as a great *Dharm-ātma* and as an ocean of divine beauty, which attracted and stole the eyes and hearts of all men — be it an ever so aged and austere Ṛshi. The *Ṛṣi* welcomed Rāma as follows :— 'Hearty welcome to you Rāma, heroic warrior and a heroic *Dharma* practiser. This *Āśrama* now trodden by your holy steps looks like having got its Lord. Eagerly expecting your visit as I was, I could not think of departing from this world to higher worlds which the Gods say are at my disposal to ascend and enjoy. Since your arrival at *Citrakūṭam*, I know the story of your exile from your kingdom. The great Lord of the *Dēvas*, *Indra*, looked in here a short while ago and told me that all higher *lōkas* have been won by me by my *puṇya karmas*. I offer to you those pleasant lōkas occupied by *Dēvas* and *Ṛṣis* for you to enjoy them in company with your wife and Lakṣmaṇa'. Rāma answered, 'Thanks for the offer, but I will acquire the *lōkas* myself. I cannot spend my exile period merrily in the lōkas you so kindly offer. I am pledged to an austere hermit's life in a forest. I earnestly request you to choose and name a residence for me in this jungle, where I might spend the period of my exile. Your kindness is universal and you have been so greatly praised by *Śarabhaṅga* of *Gautama* family'. The

mention of Gautama family perhaps suggests Śarabhaṅga's kinship with Gautama and Śatānanda. These words filled the *Maharṣi* with great delight. Flooded with joy, he spoke to Rāma as follows:— 'This *Āśrama* itself will be very comfortable. You may spend your exile here with numerous Ṛṣis to keep you spiritually sweet company. Roots and fruits are available in plenty here. The beasts of the forests including antelopes come here for rest after wandering in the jungle and sport here merrily. Seeing their sports is charming and it captivates the minds of even *Tapasvis* like me. We could not drive them away because of the fulness of our love for all animal creation. They are all love and peace to us and we cannot try to make them quit. though their long stay might be a disturbance'. Rāma replied, 'The wild animals which come here in crowds I would drive out with the sound of *Ṭankāra* of drawing my bow. I would kill them if they are dangerous to you. But all this will disturb your yōgic abstractions and Brahmic-peace enjoyment and so I could not make up my mind to live here permanently'. Rāma lodged there for the night, after observing the evening *Sandhyā* by *Sāvitrī* japas etc. Vālmiki takes care to record everywhere Rāma's invariably performing the *Sandhyā* worship just at night fall and day dawn. He was *Dharma* itself in human shape. On only a single occasion - and that while a *cēla* (boy), he had to be roused from his slumber by the sage *Viśvāmitra*, the great *Sāvitri Mantra revealer*, to perform the morning *Sandhyā* with *Sāvitrī* Japa. The great Sutīkṣna Ṛṣi served pure forest tāpasa *annam* to the distinguished royal guests with his own hands ( *Svayam* ) and with due respect. The *annam* served is also stated to be the customary fare of the tapasvis at nights. In ślōka 22 - a half ślōka, Rāma is stated to have abruptly left for performing *Sandhyā pooja* rites. The Ślōka describing the hasty departure also abruptly stops in the middle as a half-ślōka. Sunset was the unbreakable signal to Rāma for the practise of evening *Sandhyā* rites. At Mithila he had heard the great *karmaṭha Gñāni* Janaka, his would-be father-in-law, tell the sage Viśvāmitra of the setting Sun and the immediate need to disperse and rise for the evening Sandhyā rites.

## RAMA TAKES LEAVE

The eighth sarga opens with describing Rāma and Sīta doing their morning rites and purifying themselves at the end by reverentially looking at the rising Sun. The *Vēdas* prescribe differences in practises of *Sūryōpasthānam* as to whether before or after morning *hōmas*. Gōvindarāja sees in this ślōka evidence of Rāma being a follower of the practice of making morning *hōmas* in the sacred fire just before Sun-rise as dictated by the *Sūtrakāra Kātyāyana*. After finishing the morning rites, Rāma approached Sutīkṣṇa and paying his respects spoke to him as follows:—"We spent a very comfortable night and enjoyed *Sukha Śayana* as in our own home feeling no strangeness. We had the privilege of receiving *upacāra* respects as guests from you to whom the whole world does

pooja. We beg leave of you to depart. The *tapsvi* Ṛṣis are hurrying us. We are very keen to pay visits to the entire *Āśrama Maṇḍala* of holy ṛṣis inhabiting this forest. We want to leave early before *Sūryamaṇḍala* — the Sun — rises high and begins to scorch the traveller with unbearably hot rays reminding one of a not-high-born and not-high-bred person coming by riches in improper ways and making himself hot for people approaching him". So saying he, with Lakṣmaṇa prostrated at the holy feet of the Muni who lifted up the royal brothers from the ground and embraced them with deep love and said, "Go with the best *kṣēmā*, Rāma, conquering all dangers in the way accompanied by this great Sīta who is following her husband without break like his own shadow (Chāya). Go to all the Āśramas of the great Ṛṣis who have been constantly and uninterruptedly meditating upon you in their hearts, and enjoy their hospitality feasting your eyes with sights of lovely crystal-clear streams and your ears with the sweet voices of merry peacocks and cuckoos gratulating your arrival. May our forest abode with its rich vegetable and animal kingdom receive your loving glances. My dear *vatsa* Rāma, you may go now. Oh *Saumitri*, you may also go. But you must all come again here after finishing your sojourn amongst the *Daṇḍaka Ṛṣis*'. Then all the three made pradikṣiṇa of the sage and left. When they were starting, Sīta is stated to have handed over to Rāma and Lakṣmaṇa their bows with quivers and arrows and their shining swords, which they bore as their arms before their march. The poet says in the last ślōka of the sarga that the armed Rāghava brothers shone very beautifully just then by their *own tējas*, evidently intending to suggest that the Sun was shining in borrowed feathers. The source of borrowing was Rāma himself. Milton speaks of God as 'the greater Sun'. The Vēdāntas would say God is the original Sun and the Sun of Suns. But for the light borrowed or reflected from the original self-luminous Parājyōtis - jyōtiṣām jyōtis - savitur varēṇyam bhargah-the Sun-would be all dark itself. The Ṛṣi poet could not help recording the shining loveli-ness of the Princes, feasting his mind's eye just then by the grace of the creator Brahma's boon.

Ślōka 8 in Sarga 8 compares the ascending Sun scorching the world with hotter and hotter rays to a person of low birth suddenly becoming rich and powerful in questionable ways and using his power to oppress others and make a show of his sudden greatness. This ślōka rightly challenges commentators to interpret it in such a way as to contain no disparagement to the great Sun-God, of typical immaculate purity who is worshipped by the whole *vaidika* world - not to mention *zendavesta Parsis* and others outside the jurisdiction of the *Vēdas*. Sūrya is the head and Guru of Rāma's *vamśa*. Rāma would hardly speak of the Sun-God, his own great-grand-sire as of no high *kulam*, nor would he compare him with a new upstart coming to ill-gotton riches suddenly. The answer to this objection appears to us to be very simple. Words denoting the Sun like *Āditya* primarily refer to the physical maṇdalam disc which burns and radiates heat. The Sūrya in the ślōka

must be taken to mean only the physical maṇḍalam, the physical body of the Sun-God whose heat ( *ātapa )* is described as scorching and unbearable. The Aviṣahya Ātapa - unbearable heat - mentioned is the heat of the physical orb. The words *yāvat na ativirājatē* ( meaning 'before the disc does not shine too much and become disagreeably hot ) are also noteworthy as referring only to the physical disc. The Sun-God within the *maṇḍala* is all love and beneficence and confers incalculable benefits on the world. But the *maṇḍala* in which he lives and presides is endowed with heating, lighting, and purifying power by the universal Divine Father. The Sun's light and heat gifted by the Father of the universe could not be said to be illegitimately got. Here the speaker is Rāma who in fact is no other than the Divine Father who imparts His *Tējas* to the Sun's physical body for indispensable cosmic purposes. It is a well-known rule of interpretation that in comparisons the meaning should be limited to strictly relevant and apt common aspects and should not be taken to include aspects which would lead to absurdity. Applying that most reasonable rule, the rather quick and sudden rise to great heights and the oppressive scorching and tormenting of people coming under its power while in the ascendant must alone be taken as the common factors as intended by the comparison. The low birth and the low breeding of the man cannot at all come into the scope of the simile. Govindarāja takes the simile to refer to an upstart tyrannical ruler like Rāvana most cruelly oppressing weak and harmless persons. He takes the poet as suggesting by dhvani Rāma's indication of his dreadful haste to proceed towards Rāvana, the demon tyrant and arrest the further march of his cruel atrocities. The ascending progress of his atrocities must be quickly arrested. The language used by the poet is considered to be deliberately mysterious and enigmatic. Rāma could not speak plainly and openly in public about his Divine mission. In regard to Rāma's ślōka 20 in the previous sarga also about his driving away or killing antelopes, Govindarāja sees a dhvani suggestion of the pursuit and killing of the *all-Māya* deer-shaped demon, *Mārīcha-Māya Mṛga.*

## SITA'S FORCIBLE BUT RESPECTFUL PROTEST.

The whole of sarga 9 recounts Sita's appeal to Rāma to desist from his rather too sweeping promise to kill all *Rākṣasas*, and resolve to live the all peace and non-violence life of *Tapasvis* as befitting his forest exile and *tāpasavrata.* The first śloka is the poet's introduction to Sita's speech. The Ṛṣi describes the coming speech as 'sweetly reasonable' and prompted wholly by anxious concern for Rāma's correct behaviour as she conceived. The epithet *Snigdhaya* (by sneha, love) used in regard to the speech suggests also that the protest was prompted by Sita's motherly *vātsalya* affection for her wicked sons, the *Rākṣasas.* Amarasimha says '*snigdha*' and '*vatsala*' are synonyms. *Vātsalyam* is parental affection. We would extract portions of Sita's great speech with comments. "This *Dharma*, namely, the *Muni* life you have undertaken as a vow would require

perfect abstinence *(nivritti)* from indulging in activities and conducts opposed to peace and non-violence, absolutely required by *tāpasavrata*. Indulgence in war against the *Rākṣasas* and the horrible cruelties involved thereby is quite inconsistent with the hermit-*vrata* which is your strict dhārmic duty now. You have evidently been led by your generous sentimental impulses into hastily making a promise which is altogether against your *tāpasa dharma*. You must not allow yourself to be led away. One can think of three possible undesirable lapses from strict Dharma :—

1. Swerving from the greatest *Dharma* of truth speaking. ( Vālmīki says elsewhere '*Uktānṛtam Ṛṣim Yathā*'. Nothing would be so painful to a *Ṛṣi* as to have spoken an untruth. '*Satyam vada*' is the first rule of conduct dictated by the *Guru* when the pupil leaves the *Gurukulam* to embark upon life.

2. Amorous thoughts and intrigues with others' wives (*Paradārābhigamanam*).

3. Anger and violent killing disposition without any justifying provocation or enmity ( *Vinā Vairam Ca Raudratā* ).

The first can never approach you. *(Oka māṭa*—one word, *Oka bāna*—one arrow and *Oka patni*—one wife, are the watchwords of the *Ēka adviteeya Rāmabrahmam*, as pictured by *Tyāgabrahmam.)* '*Satyēna lōkān Jayati*—Rāghava conquers all by his absolute adherence to Satyam', says Vālmīki elsewhere. This description of Vālmīki has in mind the *Muṇḍaka mantra* '*Satymēva Jayatē*', (which has been adopted as independent India's Motto). The second *dōṣa* can never happen to you. You do not even mentally sin in that way. You have no such tendency at all. You never had it nor will ever have it. You are always constantly and exclusively devoted to your one wife, son of a *Cakravarty*, as you are. "*Bahu Vallabhāḥ Rājānaḥ*—Kings love a number of wives or women"—was proverbial in reference to Royalty in those days. The speaker here swearing to Rāma's rigourous *Ēkapatnīvrata* is the wife herself. Her testimony is surely the most authentic in this matter. A wife might keep the most jealous watch over the workings of her husband's mind while happening to see other women. Kaikēyī told Bharata emphatically, "Rāma would never even cast one glance on others' wives". In the development of the birth and growth of amorous passions, *Chaksuḥ Preetiḥ*—casting of admiring eyes—and *Manas Saṅga*—spring up of kāmic attachment—are the first two stages as Alaṅkāra works say. Sīta denies here *Manas Saṅga*—the birth of amour in the mind. Kaikēyī emphatically denied the first stage itself). Oh *Satyasandha*, *Mahābhāga*, *Srimān*, elder brother of Lakṣmaṇa, *Satyam* and all *dharmas* including unswerving continence are unshakably established in you. (Her address here as Lakṣmaṇa's elder brother is very significant. Sīta means that Rāma is a worthy elder brother of Lakṣmaṇa of most austere asceticism scorning all Kāma. Sīta could not but voice here her silent admiration for the

immaculate purity of Lakṣmaṇa's heart. Lakṣmaṇa's later statement to Rāma that he could not identify the *Kēyūras* and *Kaṅkaṇas*—armlets and bracelets dropped by Sīta from the air—but he could identify the *Noopura* Anklets which he saw daily while prostrating at Sīta's feet this is fully testified to by Sīta herself here. The testimony given here by her about Lakṣmaṇa's absolute purity of mind and freedom from Kāma thoughts might aggravate the injustice of her later cruel accusation of Lakṣmaṇa which immediately brought Rāvana on the scene after Lakṣmaṇa's most reluctant departure). My most lovely Lord, I know thoroughly well you are a perfect master of your *Indriyas.* Although the first two faults named by me above could not come near you, unfortunately, the time has now come for your swerving from strict adherence to non-violence and non-cruelty to life, and that even without any acts of hostility on the part of the victims of your proposed violence. Yoy have too readily made a big promise to the Ṛsis to kill all the cruel *Rākṣasas* and you are now starting fully armed on that expedition. I do not like your advancing into the interior of the *Danḍaka* jungle. The very possession of deadly weapons will dispose a person to use them and commit cruelties to life—*Para Prānābhihimsanam.* I will tell you the story of a most peaceful *Tapasvi Muni* who was making severe *Tapas*, when *Indra* afraid of him as a possible rival aspirant to his throne appeared before him and entrusted to him a sword asking him to keep it safely in his custody for delivery later when wanted. (The entrustment is called here *Nyāsa Vidhi* - the procedure of entrustment in all confidence. The surrender and entrustment of one's soul to God, the Universal Ātma is described as the *Sādhana Vidhi ōf Nyāsa*). The *Tapasvi* who had been made the safe custodian of the sword would not part with it even for one moment. The constant contact with the sword developed cruel instincts in him and he began to indulge in cruelties to life. Indra's object to bring about the fall of the Ṛṣi from his *Tapas* succeeded. Possession of weapons is as dangerous as the possession of inflammables. I entreat you not to embark on an all-Rākṣasa killing expedition with your *dhanus*, even without overt acts of enmity and *Vairam* on their part. I do not like the injuring or killing of any person who has not committed any inimical acts. Are we not now committed to *Tāpasa muni* life requiring adherence to absolute peace and non-violence? Are we not living in the midst of *Tapasvi Munis* strictly pursuing the *Dharma* of non-violence even when personally attacked? You must be loyal to your *tapasvi vrata* imposed on you by mother Kaikēyī and your father Daśaratha, who had to echo her voice most reluctantly though. We must follow the *Dharma* of the *dēśa* and society in which we are living now. These are special dharmas which require the strictest observance of peace and non-violence. As special *dharmas*, peace must override the general *kṣatriya dharma* which no doubt imposes the duty on every *kṣatriya* to respond immediately to distress calls from helpless persons and afford complete redress. Although I do admit that as

॥ श्रीः ॥

# अध्याय ७.

श्रीराम कर्ता ॥

प्रथम साहा अध्याईं ॥ कर्मयोगाचीच नवाई ॥
देवें पार्थासि सांगीतली पाहिं ॥ जेणें ते विषईं संशय नुरे ॥ १ ॥

उपासनायोग दुज्या षट्कें ॥ बोलिजेले गोपिनायकें ॥
जो दाही कल्मषें सकळिकें ॥ अैकतां सुखें मन निवें ॥ २ ॥

साहाव्या अध्यायाचे अंतिं ॥ येणें परि बोलिला भामापती ॥
सर्वा योगियांत जो भजे भक्ति ॥ माझिये मती श्रेष्ठ तोची ॥ ३ ॥

तरि तो योगी होत्साताही भक्त ॥ भजे कैसा असोनि मुक्त ॥
त्याचें विलक्षण पार्थासि युक्त । सांगेल शक्त परमार्थि जो ॥ ४ ॥

तेंचि या सप्तमाध्याईं निरूपण ॥ केलें असे प्रांजळ गहन ॥
आरंभी बोलिला काय वचन ॥ तें सावधान आणा मना ॥ ५ ॥

श्रीभगवानुवाच ॥ १ ॥

मग भगवान् ह्मणे पार्था अैक ॥ माझे ठाईं धरूनि प्रीति चोख ॥
मद्रूपिं मन आसक्त निष्टंक ॥ करिं विवेक पाहोनियां ॥ ६ ॥

मदाश्रितचि योग अभ्यासीं ॥ असंशयें मन समग्रासि ॥
जेणेंप्रकारें तूं जाणसी ॥ ते परियेसीं सावधान ॥ ७ ॥ २ ॥

ज्ञान तें मी सह विज्ञान ॥ निरोपितों अशेषें करून ॥
सर्व जाणिजेल्या नांव ज्ञान ॥ विज्ञानी जाणपण नाहिं मग ॥ ८ ॥

जेथें जाणण्याचि सिमा जालि ॥ जाणोंनि जाणिव विरालि ॥
तेचि विज्ञाची होय खोलि ॥ भेदाची गेली बुडोनि वार्ता ॥ ९ ॥

येणेंपरिं बरें जांटिलियां ॥ जाणणें नुरेचि सखया ॥
सर्व मनुष्यांसि हे चर्या ॥ ठावी तया कदापि नसे ॥ १० ॥ ३ ॥

सहस्रा मनुष्यां आंत ॥ यत्न करूनियां बहुत ॥
मोक्षाची अपेक्षा धरीत ॥ पुरुष क्वचित भूमंडळिं ॥ ११ ॥

अैसें जे पुरुष दशशत ॥ त्याहिमाजि येखादा प्रज्ञावंत ॥
तो माझें रूप जाणो निश्चित ॥ प्रकृतीसी अतीत निःकळंक ॥ १२ ॥

प्रकृतीचें रूप कैसें म्हणसी ॥ तरि तेंचि आधिं परियेसीं ॥
मग मद्रूप गुणरासीं ॥ सावकाशीं निरोपिन ॥ १३ ॥ ४ ॥

भूमि उदक अग्नी समीर ॥ आकाश मन बुद्धि अहंकार ॥
अैसी मम प्रकृति अष्टधाकार ॥ ईहुनि परतें येक असे ॥ १४ ॥ ५ ॥

अष्टधा सांगीतली जे तुजप्रती ॥ हे अपरा कार्यरूपा निश्चिती ॥
अन्य परा ते माझी प्रकृती ॥ अष्टधे प्रती, मूल जेकां ॥ १५ ॥

जीवभूत ते महाबाहो देख ॥ ह्मणिजे जीवाची अैसी सम्यक ॥
जीवनाम आलें यास्तव नेमक ॥ जीवनिष्टंक अष्टधे तें ॥ १६ ॥

गगनिं नीलिमा आसे जैसी ॥ माझेठाईं प्रकृति ते तैसी ॥
जीचेनि संयोगें स्यां जगासि ॥ अहर्निसीं धरिजेतसे ॥ १७ ॥

ह्मणिजे तेचि जगाते धरी ॥ मी असें ती बाह्यअंतरिं ॥
त्या अर्थें मीं जगहें आवरिं ॥ भूत माता निर्धारिं प्रकृती हे ॥ १८ ॥ ६ ॥

सर्व भूतांचि हे योनी ॥ भूतें जालिं ईपासुनि ॥
तुं भविसील अैसें मनिं ॥ पित्रुस्थानीं कोण येथें ॥ १९ ॥

दोघां वांचुनि उत्पत्ति ॥ घडत नाहिं निश्चिती ॥
तरि उद्भवाची गति ॥ होये निरुती मजपासाव ॥ २० ॥

ह्मणोनि मिं यांचा प्रभव होय ॥ तेणेंचिपरिं कर्ता प्रळय ॥
मज वांचुनि ठाव आहे काये ॥ उत्पत्ति प्रळये माझेचि ठाईं ॥ २१ ॥

ह्मणोनि मिं उद्भविता हर्ता ॥ परि अलिप्त जाग पुर्ता ॥
मजहुनि कोण्हीं आहे पर्ता ॥ ह्मणोनि वार्ता जरि पुससी ॥ २२ ॥ ७ ॥

मजहुनि परतर कांहिं ॥ अन्य किंचित धनंजया नाहिं ॥
विश्व मजमधें आहें सर्वहिं ॥ मीं त्यांच्याठाई असा आसें ॥ २३ ॥

जेविं मणिगणामाजि सूत्र ॥ सूत्र तिकडे मणि सर्वत्र ॥
तेविं जगहें परतंत्र ॥ मीं स्वतंत्र नियंता यांचा ॥ २४ ॥

मणिसूत्रापरि तुं येकदेशी ॥ जग आवरुनि असती ॥
सर्वगतता नाहिं तुजपासिं ॥ म्हणोनि कल्पिसि जरि काहिं ॥ २५ ॥

तरि मीं आत्मा सर्वगत ॥ असे सर्वांबाहेरि आंत ॥
माझें व्यापकपण किंचित ॥ करितों श्रुत तुजप्रती ॥ २६ ॥ ८ ॥

अपांतरस मीं कौंतेया ॥ प्रभा माझी ते शशि सूर्या ॥
प्रणव सर्व वेदांत या ॥ मजपासुनियां नभीं शब्द ॥ २७ ॥

मनुष्यामधें मीं पौरुष ॥ आणिकहि व्यापकत्व विशेष ॥
तेंचि सांगिजेल सावकाश ॥ येकाग्र मानस करुनि अैक ॥ २८ ॥ ९ ॥

पुण्य गंध मीं पृथ्वींत सहज ॥ अग्नी माजि प्रदीप्त तेज ॥
सर्वाभूतिंहिं जीवन निज ॥ तप मीं सहज तापसामर्ध्यें ॥ २९ ॥

बीज मीं सर्व भूतांचेंहिं ॥ मजवीण यांसि ठाव नाहिं ॥
विवर्त्त प्रकारें माझेठाईं ॥ असती पाहिं प्रमाणवरि ॥ ३० ॥ १० ॥

परि मीं समज पार्था सनातन ॥ यांच्या उत्पत्ति लईं आपण ॥
येक रूप असें गगन ॥ तेवि सघन निरंतर ॥ ३१ ॥

बुद्धिवंतांत मी बुद्धी उत्तम ॥ तेजस्वीयांत मीं तेज परम ॥
आणिकहिं माझा अनुक्रम ॥ आणि निभ्रम मनाप्रति ॥ ३२ ॥ ११ ॥

बळ मीं बळवंता आंत ॥ जो कां कामराग विवर्जित ॥
धर्मासिं विरुद्ध नाहिं किंचित ॥ धर्मयुक्त उत्तम जो ॥ ३३ ॥

ऐसा भूतें जो काम धरिती ॥ तो काम भरतर्षभ निश्चिती ॥
मीं होये ऐसी माझी विभूती ॥ मुख्य तुजप्रति निरोपिलि ॥ ३४ ॥

आणिकही माझा विचार ॥ अलिप्तपणाचा साचार ॥
तो परियेसीं सादर ॥ निर्व्यवहार मीं कैसा ॥ ३५ ॥ १२ ॥

सात्विक राजस तामस भाव ॥ हे जे त्रिविध प्रकारिचे स्वभाव ॥
मजपासाव यांचा उद्भव ॥ मीं निरावेव नाहिं यांत ॥ ३६ ॥

शुक्तिके आंगीं रजत भासे ॥ मिथ्या रजतिं शुक्तिका नसे ॥
तेवि मिं या त्रिगुणिं न वसें ॥ त्रिगुणत्व प्रकाशे मज आंत ॥ ३७ ॥

श्रीकृष्ण बोलिला येणेंरिती ॥ येथें आक्षेप करिजेल श्रोतिं ॥
जेहें आह्मांसि गोवीगुंती ॥ समजली चित्तिंपैं नाहिं ॥ ३८ ॥

भूतांची योनीहे प्रकृती ॥ आरंभीं बोलिला येणेंरिती ॥
पितृस्थानिं आपणाप्रति ॥ योजिता गोपती जाहला ॥ ३९ ॥

हा प्रकृति पुरुषविचार ॥ आह्मांसिही मानला साचार ॥
उभयापासुनी जगडंबर ॥ निर्माण अपारैं जाहलें ॥ ४० ॥

त्या जगिं मणिगणसूत्रापरिं ॥ आपण वसतों चराचरिं ॥
विभूतीहिं कितेक कुसरी ॥ वदला श्रीहरी निजमुखें ॥ ४१ ॥

पुन्हा अलिप्त ह्मणोनि बोलिला ॥ याचा भावार्थ नाहिं कळला ॥
तरि सावध होउनि हेव्या ॥ प्रत्योत्तराला अवधारा ॥ ४२ ॥

विश्व तोचि सगुणरूपें ॥ त्यांत स्वामित्वाचेनि साटोपें ॥
जनसंघें प्रतिपाळि अमूपे ॥ विन्नें प्रतापें वारूनियां ॥ ४३ ॥

आपण जगाचा ईश्वर ॥ जगिं अंशरूपें असें सविस्तार ॥
ऐसा सगुणत्वाचा प्रकार ॥ शारङ्गधर बोलता जाला ॥ ४४ ॥

निर्गुणरूप तें सर्वगत ॥ हा येक खंडला संशयार्थ ॥
उपरि विभूती बोलिला अनंत ॥ श्रेष्ठ सर्वांत तो मीं ह्मणोनि ॥ ४५ ॥

तोहीं भाव सगुणांत आला ॥ त्रिगुणातीत आपणाला ॥
मग तो देव करिता जाला ॥ निर्गुणरूपाला धरूनियां ॥ ४६ ॥

येवं सगुण निर्गुणाची गोवी ॥ श्रोते हो समजा हे जिवीं ॥
यापुढें बोलतील गोसावि ॥ तेचि ठेत्रि आगा मना ॥ ४७ ॥ १३ ॥

द्रव्यशक्ति क्रियाशक्ति ज्ञानशक्ति ॥ त्रिगुणभाविका या बोलिजेति ॥
येवं या त्रिगुणाभावि चित्ति ॥ जग सर्व निश्चिती मोहलें असे ॥ ४८ ॥

मी अव्ययपर म्हणोनि ॥ न जाणतीचि या लागुनि ॥
येवं हि मम मायेची करणी ॥ जन गुंतोनि राहिलें सर्व ॥ ४९ ॥

अैकोनि अैसें श्रीकृष्णवचन ॥ पार्थ उदित करावया प्रश्न ॥
मायेंत भुललें सर्वजन ॥ तरि सुटे कोण ईमधुनिं ॥ ५० ॥

कोण्याप्रकारें तेणें सुटावें ॥ येणेंपरिं जंवं बोलावें ॥
तवं जांटिलें वासुदेवें ॥ तेंचि बरवें सांगता जाला ॥ ५१ ॥ १४ ॥

देवी हे गुणमयी मम माया ॥ कोणिंह तरुं न शकती इया ॥
अध ऊर्ध्वदिशा व्यापुनियां ॥ धनंजया प्रवाहतसे ॥ ५२ ॥

अचळ ब्रह्मींहुनि उद्भव ईचा ॥ अधोमुख स्वभाव चालण्याचा ॥
माजिसमूह अनंत जीवाचा ॥ न करवे त्यांचा लेखा कदां ॥ ५३ ॥

अहंकाराचें अगाध जल ॥ पार न जाणवेचि केवळ ॥
मोहाचा पंक महा विशाल ॥ गुंतल्यां केवळ निघवेचिना ॥ ५४ ॥

मीपणाचा उठावे कठिण ॥ निंदचेनि होती असाधारण ॥
अहंकार जलावरि फेण ॥ स्वभावेंकरून वाहवती ॥ ५५ ॥

जन्ममरणाचे आवर्त थोर ॥ भ्रमती फेरी चक्राकार ॥
कामक्रोध लहरी या घोर ॥ भयंकर पैं उसळती ॥ ५६ ॥

ममतादिक ते मगर मीन ॥ प्राणियासि टाकिती गिळुन ॥
कामना कर्माचे वृक्षसंपूर्ण ॥ वाहाती वोसण असंभाव्य ॥ ५७ ॥

ते धरुनियां कितेक हाति ॥ स्वर्गेबेटें चढावया जाती ॥
क्षीण पुण्याचें निसरडें अति ॥ तें कोण्हांप्रति राहों नेदी ॥ ५८ ॥

वेघतां सवेंचि पडती तळिं ॥ पुन्हा रुतती मोहाचिये गाळिं ॥
रज तम सर्पांचीं वेंठाळिं ॥ नव्हे वेगळीं कदापि हिं ॥ ५९ ॥

सत्वगुण तेथें भोपळे ॥ वाहाती अहंजलांत चांगलें ॥
त्यासि न देखती कोण्हांचे डोळे ॥ ते मंद केले भ्रांतितमें ॥ ६० ॥

कुकर्मांचे भीम खळाळ ॥ त्यामाजिं सांपडतांचि केवळ ॥
अधोगती प्राप्त होय पाताळ ॥ बहुकाळ भोग न सरे ॥ ६१ ॥

चोर वालुका ते स्वजन आप्त ॥ दृष्टिप्रति सम्यक दीसत ॥
पाव घालितांचि करी गुप्त ॥ होय संतप्त रेखीं दुःखें ॥ ६२ ॥

भयाचे पर्वत जळीं असती ॥ ते वारंवार देहीं आदळती ॥
यमयातनेचे सर्प दंशिती ॥ कष्टिण गती विषांची ज्यांच्या ॥ ६३ ॥

असो ऐसी मायामय नदी आंत ॥ मायोद्भवारंभ असंख्यात ॥
स्वभावें गुंतले प्राणी सत्य ॥ तरण्याचें कृत्य राहिलें त्यांचें ॥ ६४ ॥

ते इत्यादिक दुःखें साहुनि ॥ असती निरंतर जीवनिं ॥
जीवनातीत सम मेदिनी ॥ ज्यालागुनि ब्रह्म ह्मणिजे ॥ ६५ ॥

तें कदां नव्हे दृष्टिगोचर ॥ अहंभावाचें पसरलें नीर ॥
तें वोलांडिल्यावरि दुस्तर ॥ मग ते सुंदर पाहावी कीं भूमी ॥ ६६ ॥

तरि ते भूमी कोण पाहाती ॥ कोणि अहंजळ तरोनि जाती ॥
तेथें वास घडे कोणाप्रती ॥ नाहिं च्युती जया स्थळिं ॥ ६७ ॥

तरि मज जे शरण येती ॥ माझ्या भजनीं तत्पर होती ॥
ते हे माया नदी तरती ॥ सुखे मिळती स्वरूपीं माझ्या ॥ ६८ ॥

माझा लाभतांचि निजभाव ॥ अहंकार होउनि जाये वाव ॥
तेणें मायानदीचा पुसे ठाव ॥ आंतील समुदाव मग तो कैंचा ॥ ६९ ॥

तरायाचाप्रकार ऐसा ॥ तुज म्यां सांगीतला गुडाकेशा ॥
पापियां हा मार्ग सहसा ॥ न माने रमेशा तेंचि ऐक ॥ ७० ॥ १५ ॥

पापी मजलागि न भजती ॥ मूढ नराधम ते ह्मणिजेती ॥
मायेनें तयांची ज्ञान संपत्ती ॥ हरूनि परती पैं केली ॥ ७१ ॥

ह्मणोनि माझें त्यांसि भजन ॥ उमजेचिना जगीं पावन ॥
आसुर भाव आश्रित अज्ञान ॥ आत्मा गहन जाणती ते ॥ ७२ ॥

असो त्यांची गोष्टि कायसी ॥ आतां जे असती माझे उपासि ॥
त्यांची भजन स्थिति ते कैसी ॥ तुजपासि बोलिजेल । ७३ ॥ १६ ॥

चतुर्विधाप्रकारें भजती ॥ मा तें जन अर्जुना सुकृती ॥
आर्त जिज्ञास आणि अर्थार्थी ॥ ज्ञानी सुमती भरतर्षभ ॥ ७४ ॥

आतां या चौघांचि बोळखी ॥ केली पाहिजे प्रांजळनिकि ।
आर्त माझें निरंतर लोकिं ॥ भयाचेनि धाकिं आर्त धरी ॥ ७५ ॥

तयालागि आर्त म्हणावें ॥ मद्भजनिं तत्पर स्वभावें ॥
जिज्ञासाचें लक्षण बरवें ॥ मना आणावें सावधान ॥ ७६ ॥

ज्ञान अपेक्षा उपजे जया ॥ जिज्ञासु ऐसे ह्मणिजे तयां ॥
अर्थ अपेक्षीतो अर्थार्थिया ॥ मजपासुनियां भजन योगें ॥ ७७ ॥

ज्ञानि जाण येणेंप्रकारें ॥ सर्वकामनेतीत विचारें ॥
मजवीण नेणेचि दुसरें ॥ लक्ष्मीं आदरें मद्रूप सदा ॥ ७८ ॥

चौघांचा विचार येणेंपरिं ॥ भजन स्थिती सांगीतली वरी ॥
त्यांत प्रिय मजलागि अंतरिं ॥ ते अवधारिं महेष्वासा ॥ ७९ ॥ १७ ॥

त्या चौघांतहि थोर ज्ञानिं ॥ नित्य मुक्त येक भक्तीनें जानिं ॥
विशेषें भजे मजलागुनि ॥ दुजेपणिं नेंदितां दृष्टि । ८० ॥

त्यासि मीं आत्मत्वें महां गोड ॥ तोही मज तैसाचि सुघड ॥
तुं ह्मणसीलकिं येर निचाड ॥ तेंहिं उघड आणि मना ॥ ८१ ॥ १८ ॥

तेही उदार पाहतां जनिं ॥ मीं माझें निमित्तें ज्ञानी ॥
आत्माचि मानितों मनिं ॥ प्रिय त्याहुनि मज नाहिं ॥ ८२ ॥

जे माझे पावोनि उत्तम गती ॥ तेथें युक्तात्मा होउनि नीती ॥
सुखें राहिला दिन रातीं ॥ दुर्लभ त्यांप्रती मीं मानीं ॥ ८३ ॥ १९ ॥

बहु मनुष्य जन्माचे अंतीं ॥ ज्ञानी मज भजे येणेंरिती ॥
वासुदेवमय सर्व निश्चिती ॥ त्याविरहितीं अन्य नसे ॥ ८४ ॥

मग त्यामध्यें होये स्वयंभ ॥ उपरि त्यासि कैंचे मोहादि दंभ ॥
तो महात्मालोकिं सुदुर्लभ ॥ रमावल्लभ मीं म्हणें ॥ ८५ ॥

ज्याची माझेठायीं सदा प्रीति ॥ तुं कल्पिसील ऐसें चित्तिं ॥
येर जन कां तुज न भजती ॥ देवां उपासिती त्यां गती कैसी ॥ ८६ ॥ २० ॥

तयांचे काम जे जे असति ॥ तेहिं हरिलें त्याचा ज्ञानाप्रति ॥
ह्मणोनि अन्य देवता भजती ॥ मग राहाती त्या त्या नियमीं ॥ ८७ ॥

त्यांची भजायाची जैसी रीती ॥ ते आश्रयुनि ते ते धर्में करिती ॥
स्वप्रकृतीनें गोविलें त्यांप्रति ॥ श्रद्धा लाहाती तैसीच मग ॥ ८८ ॥ २१ ॥

जो जो ज्याचा भक्त होये ॥ श्रद्धेनें भजन करूं इच्छिताहे ॥
त्याला त्याला अचळ श्रद्धा पाहें ॥ मीं समर्पिताहें त्या त्या रूपिं ॥ ८९ ॥ २२ ॥

जो जो युत जे जे श्रद्धेनें ॥ ज्याचें आराधन करूं इच्छी मनें ॥
त्यापासुनि जे जे काम पावणें ॥ ते ते देणें म्यांची आवघें ॥ ९० ॥

त्या अंतरिंहिं मींचि असें ॥ भजनही मजाचि पावतसे ॥
मींहिं तैसींच फळें देतसें ॥ विषम नसे मज माजि काहिं ॥ ९१ ॥ २३ ॥

अंतवंत फळ तया ॥ तद्भव अल्प आशा जयां ॥
मीं तैसाचि होउनियां ॥ धनंजया समर्पीतसें ॥ ९२ ॥

ज्या ज्या देवासि भजती ॥ सेखीं त्या त्या देवापासिं जाती ॥
माझें भक्त मजपासिं येती ॥ मिसळती मम रूपीं ॥ ९३ ॥

तुं म्हणसील आपुले ठाईं ॥ तुज कां न भजती ते सर्वेही ॥
तरि मज व्यक्त हृदईं ॥ भाविती पाहीं मनुष्यापरिं ॥ ९५ ॥ २४ ॥

अव्यक्त मीं आलों व्यक्तीसी ॥ म्हणोनि न समजे त्यांसि ॥
व्यक्तिची भाविती मज मानसिं ॥ बुद्धी ज्यांसि नसे कांहिं ॥ ९६ ॥

मीं अव्यय अच्युत म्हणोनि ॥ परभाव न जाणती स्वप्नीं ॥
योगमायेनें मजलागुनि ॥ आच्छादुनिपैं आसिजे ॥ ९७ ॥ २५ ॥

नाहिं प्रगट मीं सर्वांसीं ॥ योगमायेनें गुणरासी ॥
आवृत जालों असें परियेसिं ॥ सर्वदेसीं असोनियां ॥ ९८ ॥

म्हणोनि मूढलोक मज नेणती ॥ योगमायेनें तयांसि भ्रांति ॥
पडोनि ठाकली अहोराती ॥ न देखती मज अव्यया ॥ ९९ ॥

परि माझी स्थिति नव्हे तैसी ॥ मीं जाणतसें सर्वांसीं ॥
तोचि भाव तुं आणि मनासि ॥ तुजपासिं निरोपितों मीं ॥ १०० ॥ २६ ॥

जें जें काहिं होउनि गेलिं ॥ तें तें जाणे मी वक्षकमलिं ॥
वर्तमानिं असती ब्रह्मगोळिं ॥ त्यांचीहि चालि जाणतसें ॥ १०१ ॥

पुढें जें काहिं भूतें होणार ॥ त्याचाहि समजतों विचार ॥
परिभूत सांप्रत भविष्यीं शरीर ॥ धरणार प्राणी जे कां ॥ १०२ ॥

ते कोण्हिहीं मज न जाणती ॥ ऐसी कां जाहली त्यांची मती ॥
म्हणोनि पुससील मजप्रती ॥ तरि तदार्थिं वाक्य ऐक ॥ १०३ ॥ २७ ॥

इच्छया द्वेषें करुनि ज्यांसि उठणें ॥ प्रिय इच्छया अप्रिया द्वेषणें ॥
द्वंद्व मोह तयासि म्हणणें ॥ मोहालि तेणें सर्व भूतें ॥ १०४ ॥

त्याची चढतां अखंडवस्ती ॥ जन्ममरणाची घडे स्वस्ति ॥
पुन्हा तेचि आवरण समस्तीं ॥ कीजे मोहमस्तीचेनि योगें ॥ १०५ ॥

म्हणोनियां गा परंतपा ॥ न जाणती ते माझ्या स्वरूपा ॥
नाश जाला ज्यांच्या अंतर्पापा ॥ भजन तापातेचि धरिती ॥ १०६ ॥ २८ ॥

ज्यांचे पुण्य कर्मांचेनि मेळें ॥ अंतरपाप निघोनि गेलें ॥
द्वंद्व मोहिं ज्याप्रति त्यागिलें ॥ नाहिं घातलें शरीरिं ठाणें ॥ १०७ ॥

ऐसे जे द्वंद्व मोह विनिर्मुक्त ॥ आत्मानुसंधानीं येकचित्त ॥
मा तें भजती ते दृढव्रत ॥ जरा मरण अंत पावावया ॥ १०८ ॥ २९ ॥

जरा मरण नाशावया ॥ जन्माची वार्ता नुरावया ॥
यत्न करिती धरूनि मदाश्रया ॥ जे विवेकियांमाजि मुख्य ॥ १०९ ॥

ते ब्रह्म अध्यात्म आणि कर्म ॥ तीन्हिहिं जाणती निभ्रम ॥
आणिकहिं जाणण्याचा क्रम ॥ त्यांचा उत्तम अवधारिं ॥ ११० ॥ ३० ॥

अधिभूत आणि अधियज्ञ ॥ यां सह जो अधियज्ञ मी जाण ॥
त्या मा तें जाणती प्रवीण ॥ आणि प्रयाणकाळ जो कां ॥ १११ ॥

तेव्हां ते मज ऐसें जाणती ॥ जें मींचि आहे सकळां अर्थी ॥
मद्रूप चित्त करूनि टाकिती ॥ जन्ममृत्युप्राप्ती त्यां मग कैंची ॥ ११२ ॥

ऐसा बोलिला विश्वनिलये ॥ हा गीतेचा सप्तम अध्याये ॥
धृतराष्ट्रासि सांगे संजये ॥ आणि जन्मेजय राजा जो कां ॥ ११३ ॥

त्यासि निरोपि वैशंपायन ॥ नैमिषवासी जे रुषीजन ॥
सूत त्यांप्रति करी निरूपण ॥ ऐका सावधान माधव ह्मणे ॥ ११४ ॥

इति श्रीमहाभारते भीष्मपर्वणि श्रीभगवद्गीतासूपनिषत्सु ब्रह्मविद्यायां योगशास्त्रे श्रीकृष्णार्जुनसंवादे
ज्ञानयोगो नाम परमहंसयोगो नाम सप्तमोऽध्यायः ॥

॥ श्रीः ॥

# अध्याय. ८

**श्रीराम कर्ता ॥**

सप्तमाध्यायाचे अंतिं ॥ श्रीकृष्ण बोलिला येणेंरिती ॥
ब्रह्म अध्यात्मीकादीक जाणति ॥ सुकृती असती जे जन ॥ १ ॥

प्रयाणकाळिहिं समजती मज ती मज ॥ ऐसा वदला अधोक्षज ॥
त्याचाचि प्रश्न कुंती आत्मज ॥ करिता सहज तो जाला ॥ २ ॥

**अर्जुन उवाच ॥ १ ॥ २ ॥**

काय तें ब्रह्म काय अध्यात्म ॥ पुरुषोत्तमा कोण तें कर्म ॥
अधिभूत कासया नाम ॥ अधिदैवता परम किंप्रकारिक ॥ ३ ॥

अधियज्ञ कोण कैस्यापरिं ॥ मधुसूदना इये शरिरिं ॥
प्रयाणकाळिं तुं श्रीहरी ॥ जाणवसि भारिं केवी चतुरां ॥ ४ ॥

हे सांग माझे प्रश्न सात ॥ ह्मणोनि स्वभावेंचि भावार्थ ॥
दिसोनि आला पाहातां श्लोकार्थ ॥ प्रश्नोत्तर समर्थ देता जाहाला ॥ ५ ॥ ३ ॥

भगवंत म्हणें पार्था ऐक ॥ अक्षर तेंचि ब्रह्म निःकळंक ॥
नाशरहित अविनाश येक ॥ परम चोख परात्पर ॥ ६ ॥

लोटल्यावरि कोटिकल्पमानें ॥ मीं परब्रह्म म्हणोनि जाणणें ॥
त्यासि घडे स्वभाव गुणें ॥ अध्यात्म म्हणणें त्याचिलागि ॥ ७ ॥

शुद्धब्रह्मीं जाणणें नाहिं ॥ ईश्वरत्विं हे घडे हें पाहिं ॥
भूतोद्भवकर भाव जो काहिं ॥ करणें सर्वहिं भूत सृष्टि ॥ ८ ॥

तेंचि विसर्ग कर्म संज्ञित ॥ कर्म नामाचा ऐसा संकेत ॥
अधिभूतादिकांचा अर्थ ॥ तोहिं सावचित्त आणि मना ॥ ९ ॥ ४ ॥

ईश्वर सृष्टि कर्म मनिं धरि ॥ ते स्थितीतें पावे भूताकारिं ॥
म्हणिजे असंख्यात शरीरिं ॥ होति नानापरिं देहयोगें ॥ १० ॥

देह तितुके नाशवंत ॥ त्यासीच क्षर म्हणिजेत ॥
येवं क्षर निर्माण होत ॥ देहे योगें सत्य अनुक्रमें ॥ ११ ॥

त्या क्षरासि म्हणावें अधिभूत ॥ अधिभूत देहिं पुरुषनिश्चित ॥
जीवात्मा वसतसे संतत ॥ अधिदैवत तया नाम ॥ १२ ॥

त्याचेंहीं मीं होयें अधिष्ठान ॥ सकळां देहीं असे निरंजन ॥
म्हणौनि मज अधियज्ञ ॥ म्हणावें जाण विशेषत्वें ॥ १३ ॥

अधि अधि म्हणोनि सेवटवरी ॥ वदत आलों मीं वैखरी ॥
म्हणिजे सर्वांची उपाधि भारीं ॥ अंगीकारिं मींचि येक ॥ १४ ॥

अधि प्रकाराचा अैसा भाव ॥ येणेंपरि वदला केशव ॥
सहा प्रश्नाचा जाला उगव ॥ सातवा माधव सांगेल पुढें ॥ १५ ॥

प्रस्तुत चालति या कथेची ॥ संगती येणेंप्रकारिची ॥
जे मजवीण नाहीं काहिंचि ॥ म्हणौनि सव्यसाची स्मरावें मा तें ॥ १६ ॥ ५ ॥

प्राप्त जाल्यां अंतकाल ॥ मा तें स्मरोनिया केवल ॥
त्यागि शरीर राउळ ॥ मद्भाव निश्चळ तो पावे ॥ १७ ॥

मद्भाव म्हणिजे मींचिं होये ॥ ये दर्थिं नाहिं संशय ॥
अंतिं ज्यासि जैसी सोये ॥ प्राप्ती अन्वय तेणेचि परिं ॥ १८ ॥ ६ ॥

जें जे रूप धरूनि हृत्पंकजिं ॥ अंतकाळिं शरीर त्यजी ॥
तो तेंचि पावे सेखिं सहजिं ॥ स्मरणकाळिं जी सदा म्हणुनि ॥ १९ ॥

आरंभापासुनि अभ्यास ॥ पडोनि गेला सावकाश ॥
मरणिं केवि विसरवे त्यास ॥ तुहिं सोस तैसाचि धरिं ॥ २० ॥ ७ ॥

तस्मात्सर्वेषु कालेषु येक विध ॥ माझा धरूनियां अखंड वेध ॥
स्वधर्में करीं गा तुं युध्ये ॥ तेणें बाध नलगे काहिं ॥ २१ ॥

मदर्पित करिं मन बुद्धी ॥ तेणें तुं पावसी माझी सिद्धी ॥
पावावयाची कैसी विधी ॥ तेचि आधिं निरोपितों ॥ २२ ॥ ८ ॥

अभ्यास योगें अन्यत्र ठांईं ॥ मन नवजाये ऐसें पाहिं ॥
विवेकीयें करावें हित विषईं ॥ दाउनि नवाई माझी बरी ॥ २३ ॥

मग मज दिव्या परम पुरुषा ॥ चिंतितां पार्था पावे हा भरवसा ॥
जीवात्म्याहुनि पर ज्याची दशा ॥ परमत्वाचा ऐसा भाव असे ॥ २४ ॥

दिव्य म्हणिजे ज्यावरि जग ॥ प्रकाशतसें संख्या अनेग ॥
तो कैसा आहे नित्य अभंग ॥ मनां चांग आगी आतां ॥ २५ ॥ ९ ॥

ज्याचेनि ज्ञान प्राप्त विद्या जनासि ॥ म्हणोनि कवि शब्द आला त्यासी ॥
पुरातन होये बहु दिवसीं ॥ पुराणनामासि यास्तव धरी ॥ २६ ॥

अनुशासि ताराचा ऐसा भाव ॥ सकळांसि शास्ता जो स्वमेव ॥
अणुरेणा ऐसा सूक्ष्म लव ॥ देहीं जीव होउनि असे ॥ २७ ॥

कदापि नव्हें दृष्टि गोचर ॥ श्रेष्ठपणें सर्वांचा धातार ॥
म्हणिजे सर्वेहिं निर्मणार ॥ त्याविण थार अन्य नसे ॥ २८ ॥

अचिंत्य म्हणिजे चिंतवेना ॥ केवि चिंतावें त्या निर्गुणा ॥
निजरूपाची विवंचना ॥ केवि या मना आटोपवे ॥ २९ ॥

तम म्हणिजे अज्ञान प्रती ॥ ईश्वर असे अलिप्त स्थिती ॥
ज्ञान स्वरूप अखंड या अर्थि ॥ बोलिजे निरूती आदित्य वर्ण ॥ ३० ॥

ऐसा जो मायातम पर ॥ त्यासि स्मरावें निरंतर ॥
जीवपणाचा करूनि आव्हेर ॥ ब्रह्म निर्विकार तें व्हावे ॥ ३१ ॥

कैसें त्याचे स्मरण करावें ॥ कोणें कालिं हृदईं आठवावें ॥
तेंचि मीं जाणावितों बरवें ॥ येकाग्र जीवें अवधारिं ॥ ३२ ॥ १० ॥

आधींच योग बळ संपादुन ॥ प्रयाणकालिं अचळ मन ॥
हृदईं राखावें भक्ति करून ॥ माझे चरण स्मरोनियां ॥ ३३ ॥

मग भोंवयांत सम्यक ॥ नेमावे बरे प्राणपंचक ॥
येणेंपरिं कर्ता जो सविवेक ॥ दिव्य पुरुषु येक परम जो ॥ ३४ ॥

त्या दिव्यपुरुषाचि निर्धारिं ॥ प्राप्ति लाभे तो निज शरीरीं ॥
लाभावयाचा विस्तार कुसरी ॥ अवधारिं पुन्हां नीट ॥ ३५ ॥ ११ ॥

जें अक्षर वेदविद वदती ॥ यती वीतरागी ज्यांत स्थिरती ॥
जें ब्रह्मचर्य आचारें इच्छिती ॥ सांगेन तत्प्राप्ती निरोध मार्गें ॥ ३६ ॥ १२ ॥

सर्व द्वारें निरोधुनि ॥ मनहिं हृदईं गोउनि ॥
प्राणबळें आणावे मूर्धनिं ॥ योग धारणि स्थित व्हावें ॥ ३७ ॥

स्थित तेथें जाहालियांवरि ॥ मम चिंतन करावें कैस्यापरि ॥
म्हणसिलतरि कर्णद्वारीं ॥ माझी वैखरी परियेसीं ॥ ३८ ॥ १३ ॥

इति येकाक्षर ब्रह्म ॥ हा पूर्व पक्षाचा अनुक्रम ॥
अवतारि यांच्या प्रतिमा उत्तम ॥ हाही परम भाव तैसा ॥ ३९ ॥

ऐसिया मज अक्षर ब्रह्मातें ॥ मनें स्मरावें विवेकवंतें ॥
म्हणिजे अक्षराच्या निजार्थातें ॥ निर्गुणातें ध्यावें बरें ॥ ४० ॥

निर्गुणाचें कैसें तेव्हां ध्यान ॥ ऐसें कल्पील तुझें मन ॥
तरि हें आरंभापासुनि अनुसंधान ॥ असावें पैं ॥ ४१ ॥

त्या अनुसंधानें अंतकाळिं ॥ दृढता बाणे हृदयकमळिं ॥
मीं तूं पणाची वोलांडुनि पाळि ॥ जो मोकळी देहाप्रति ॥ ४२ ॥

तयासि होय परम गती ॥ अष्टांगयोग असावा निरुती ॥
वरि गुरुकृपेनें ऐसी स्थिती ॥ पाविजे गा निश्चिती संदेह नाहिं ॥ ४३ ॥

ऐकोनि पार्थ जाला संशयापन्न ॥ मानीत मनिं हा मार्ग कठिण ॥
त्याचा भाव समजोनि सर्वज्ञ ॥ सुलभ यत्न सांगता जाला ॥ ४४ ॥ ॥ १४ ॥

अनन्य चित्तें करूनि सतत ॥ जो मज लागी स्मरे नित्य ॥
मजवीण अनन्य मानीत ॥ ध्यास अखंडित पैं माझा ॥ ४५ ॥

ऐसी या नित्य योग युक्ता ॥ मिं सुलभ जाण गा पार्था ॥
माझे नित्यासि काया प्राप्तता ॥ घडे ते आतां सांगिजेल ॥ ४६ ॥ १५ ॥

मज पावोनि पुनर्जन्म ॥ दुःखालय अशाश्वत परम ॥
न पावोनि महात्मे निभ्रम ॥ श्रेष्ठगतिधाम जे लाधले ॥ ४७ ॥

ज्या धामासि नाश नाहिं शेखीं ॥ अपुनर्भव जयासि लोकिं ॥
म्हणिजेतसे आतां बोळखी ॥ सांगेननिकी त्याची तुज ॥ ४८ ॥ १६ ॥

अर्जुना ब्रह्म लोकवरी ॥ नाशिवंत लोक निर्धारिं ॥
तेथें जाती ते येरझारीं ॥ पुन्हां संसारिं श्रम पावती ॥ ४९ ॥

परि कौंतेया पावले जे मज ॥ पुनर्जन्म न घडे त्यांसि सहज ॥
माझें स्वरूपचि जाले निज ॥ प्रपंच काज खुंटोनि गेलें ॥ ५० ॥

तुज येथें ऐसें कल्पेल ॥ ब्रह्म लोक ही सामान्य केवळ ॥
तरि इतर लोकिं विशाळ ॥ ऐक प्रांजळ थोरींव त्याची ॥ ५१ ॥ १७ ॥

सहस्र चतुर्युगें मिळोन ॥ ब्रह्म याचा बोलिजे येक दिन ॥
तितुकेंचि रात्रीचें प्रमाण ॥ दोन्हिं मिळोन अहोरात्र ॥ ५२ ॥

ते विदूषजन जाणती ॥ म्हणोनि अहोरात्र ज्ञाते बोलिजे ती ॥
ब्रह्म या संगें तयासि मुक्ति ॥ तंवरि लक्षिति व्यक्ताव्यक्त रचना ॥ ५३ ॥ १८ ॥

ब्रह्मयाची लोटलियां निशी ॥ अव्यक्तापासुनियां व्यक्तिसी ॥
सकळ भूतें येणें परियेसीं ॥ संचिता ऐसीं पूर्विलिया ॥ ५४ ॥

सवेंचि प्राप्त जालियां राती ॥ पुन्हां अव्यक्तीं सांटवती ॥
ऐसियापरिं होती जाती ॥ भूतनाम सुमती साजे जयां ॥ ५५ ॥ १९ ॥

तोचि हा भूतांचा ग्राम ॥ दिवसां प्रगटे रात्रि भीम ॥
येतांचि लय पावे निभ्रम ॥ अवश परम लीन असे ॥ ५६ ॥

मागुती उद्भवे दिवसां ॥ राहाट घटिकेचा अर्थ जैसा ॥
याचाहि भाव पार्था असे तैसा ॥ निज अव्यक्त दशा अवधारिं ॥ ५७ ॥ २० ॥

या अव्यक्ताहुनि पर ॥ अन्य भाव असे माझा सार ॥
तो अव्यक्त म्हणिजे सुंदर ॥ सनातन स्थिर येक रूप ॥ ५८ ॥

प्रकृती अव्यक्तीं बीज उरे ॥ ब्रह्म अव्यक्ति नांवहिं नुरे ॥
भूताकार नाशोनि वोसरे ॥ न नाशोनि स्थिरे तो नित्य ॥ ५९ ॥

त्यांचेचि विवरण अैक पार्था ॥ जेणें संदेहाचि नुरे वार्ता ॥
म्हणोनि ज्ञानरूपी पुर्ता ॥ विश्वधर्ता बोलता जाला ॥ ६० ॥ २१ ॥

हा अव्यक्त अैसियापरिं ॥ गोचर नव्हेचि निराकारिं ॥
अक्षर म्हणिजे न नाशे निर्धारिं ॥ बोलिजे भारिं परम गती ॥ ६१ ॥

जे पावलियां परतणें नाहिं । तें धाम परम माझें पाहिं ॥
आतां प्राप्तिची निज नवाई ॥ ये समई सांगिजेल ॥ ६२ ॥ २२ ॥

पावावया परम पुरुषा ॥ येक अनन्य भक्ति असे विरेशा ॥
आणिकही योगें न पविजे सहसा ॥ पार्था वच साहे सत्य ॥ ६३ ॥

जया पुरुषाचे अंतरिं ॥ यां सर्वभूतांची भरोवरी ॥
तो असे सबाह्य भीतरी ॥ गगना परिं व्यापुनियां ॥ ६४ ॥

आतां असो हा सर्व विचार ॥ ज्या काळें नपविजे शरीर ॥
त्या काळाचा महिमा थोर ॥ विरा सादर परियेसीं ॥ ६५ ॥ २३ ॥

ज्या काळाच्या ठाईं गेल्यां योगी ॥ परतायाची नाहि अङ्गंगी ॥
परतती ज्या काळ प्रसंगीं ॥ तो सांगतों तुजलागी भरतर्षभा ॥ ६६ ॥ २४ ॥

अग्नि ज्योति शुक्लपक्ष तथा दिवस ॥ नाहिं रात्रीचा त्यांत प्रवेश ॥
उत्तरायण बोलिजे षण्मास ॥ तेव्हां देहास जरि त्यागिती ॥ ६७ ॥

ते ब्रह्मलोकालागीं जाती ॥ कांतरि ब्रह्मविद निश्चिती ॥
जे परतोनियां येती ॥ त्यांची स्थिती आईक तुं ॥ ६८ ॥ २५ ॥

धूम राति तथा पक्ष कृष्ण ॥ आणि षण्मास दक्षिणायन ॥
तेथ चंद्रामृत मार्ग जाण ॥ योगी पावोन पैं परते ॥ ६९ ॥

परतणें म्हणिजे पुन्हां जन्म ॥ तयालागि घडे निभ्रम ॥
यास्तव दक्षिणायणीं अधम ॥ मरण धर्मेंतो बोलिला ॥ ६९ ॥ २६ ॥

शुक्ल कृष्ण अैश्या दोनि गती ॥ जगाच्या शाश्वत असती ॥
शुक्ल पक्ष मरणें न परतती ॥ आणि परतती कृष्ण पक्षें ॥ ७० ॥

दक्षिणायणिं देह पडे ॥ तरि पुन्हा त्यासि जन्म घडे ॥
योगीया मार्गी नसांपडे ॥ म्हणिजे कुडे दोन्हिं मानि ॥ ७१ ॥ २७ ॥

जाणोनियां हे मार्ग दोन्ही ॥ योगी न मोहती आत्म ज्ञानीं ॥
केव्हांतन्हिं देह पडो म्हणोनि ॥ निश्चिंत मनिंपैं असती ॥ ७२ ॥

कांतरि ब्रह्म ध्यासें ब्रह्म आपण ॥ जाहाले ते महा पावन ॥
तस्मात्सर्वकाळिं योगानुसंधान ॥ अर्जुना धरून तूंहिं राहा ॥ ७३ ॥

येवढे योगी काय थोर ॥ म्हणौनि कल्पिलियां विचार ॥
तरि परियसिं सादर ॥ योगेश्वर श्रेष्ठ कैसे ॥ ७४ ॥ २८ ॥

वेदाध्यनीं अश्वमेधादि यज्ञीं ॥ पुण्य फल जें असे तप दानिं ॥
सर्व उपेक्षी समजोनि ॥ माझे परमस्थानिं बैस आद्य ॥ ७५ ॥

अैसा वदला देवांचा राव ॥ हा गीतेचा आठवा अध्याव ॥
तीधे तीघांसि जाणविती भाव ॥ म्हणोनि माधव तो सांगे ॥ ७६ ॥

इति श्रीमहाभारते भीष्मपर्वणि श्रीभगवद्गीतासूपनिषत्सु ब्रह्मविद्यायां योगशास्त्रे श्रीकृष्णार्जुनसंवादे

**परब्रह्मअक्षरयोगो नाम अष्टमोध्यायः ॥**

॥ श्रीः ॥

# अध्याय. ९

श्रीरामकर्ता ॥

योग प्रशंसा अष्टमाध्याईं ॥ बोलिला श्रीकृष्ण शेषशाई ॥
औकोनि पार्थ पडिला संदेहिं ॥ कठिण सर्वही म्हणोनियां ॥ १ ॥

प्रयाण काळिचा सातवा प्रश्न ॥ फारचि सांगीतला विस्तारून ॥
त्याचा गमता जाला अनुमान ॥ न धरवे ध्यान म्हणोनियां ॥ २ ॥

याहुनि पुसावा सुगम मार्ग ॥ म्हणौनि धरिला जंव उद्वेग ॥
तंव तो भाव समजला श्रीरंग ॥ मग गुह्य चांग सांगता जाला ॥ ३ ॥

श्रीभगवानुवाच ॥ १ ॥ ॥ टीका ॥

भगवंत म्हणें पार्थाप्रती ॥ हें तंवं गुह्याहुनि गुह्य अति ॥
सांगतों मीं असूयातीता सुमती ॥ ज्ञान सहितीं विज्ञानिहिं ॥ ४ ॥

जें जाटिल्यां गुण खाणि ॥ सुटसील तुं अशुभांतुनि ॥
अशुभ माया हे जाण मनिं ॥ तीतें निरसुनि मोक्ष पात्रसी ॥ ५ ॥

अैसें जें परम पावन ॥ संसार बंध विमोचन ॥
त्याचें कैसें महिमान ॥ निरूपण करिजेल ॥ ६ ॥ २ ॥

जनांत श्रेष्टत्व जैसें रायासि ॥ विद्या गुह्यांत हे वरिष्ट तैसी ॥
पवित्र उत्तमता इयेसी ॥ असे विशेषिं तीर्थाहुनि ॥ ७ ॥

प्रत्यक्षावगमाचा अैसा भाव ॥ रोकडा निवाडा लाभिजे स्वमेव ॥
संसार होउनि जाय वाव ॥ पुसे ठाव मींतूंपणाचा ॥ ८ ॥

धर्म्य म्हणिजे धर्म युक्त परम ॥ निजरूपिं राहणें मुख्य धर्म ॥
ज्या निजरूपाचा यत्न परम ॥ सुखकर नाम म्हणो ईसी ॥ ९ ॥

॥ श्रीः ॥

# ॥ श्री गणेशतत्वसुधालहरी ॥

## श्रीनीलकण्ठशास्त्रिविरचिता ॥

(द्वितीयस्तरङ्गः)

एवं सृष्ट्यवनादीन् ब्रह्माण्डानामनेककोटीनाम् ।
कुर्वन् क्रीडावशतो विनायक! त्वं विराजसे मुदितः ॥ १३३ ॥

भौतिकपरमाणूनां पुञ्जैर्जातं यथा नरशरीरम् ।
ब्रह्माण्डात्मविराजो वपुर्हि जातं तथैव बहुगोळैः ॥ १३४ ॥

चन्द्राद्या उपगोळास्तेषु हि विश्वम्भरादयो गोळाः ।
सूर्यादिमहागोळाः सुमणिद्वीपादयः परमगोळाः ॥ १३५ ॥

सर्वावयवसुपूर्णो मातुर्गर्भे यथा शिशुर्भवति ।
एवं बहुविधगोळैः पूर्णावयवं विराट्स्वरूपन्तत् ॥ १३६ ॥

तस्य विराजो देहे कट्यूर्ध्वे चैकविंशतिस्वर्गाः ।
षोढाविभागवन्तस्तेषां मध्ये त्वयं परमगोळः ॥ १३७ ॥

द्वीपश्चिन्तामणिरिति मूलाधारो विराट्शरीरस्य ।
ब्रह्माण्डमध्यदेशे तिष्ठत्यचलस्सदा निरालम्बः ॥ १३८ ॥

परमात्मकल्पितेषु स्वपथिषु गोळा यथा भ्रमन्त्यन्ये ।
न कदापि तथा भ्राम्यति चिन्तामणिरित्ययं परमगोळः ॥ १३९ ॥

तत्तद्ब्रह्माण्डात्मकविराट्समूहो महाविराड्ब्रह्म ।
तस्य हि सर्वावयवा निखिलैर्ब्रह्माण्डकोटिभिः पूर्णाः ॥ १४० ॥

अखिलाण्डकोटिसमुदयजगदात्माभून्महाविराट्पुरुषः ।
ब्रह्माण्डकोटिमध्ये मूलप्रकृतिस्वरूपको द्वीपः ॥ १४१ ॥

नाम्ना चिन्तामणिरिति मूलाधारे महाविराड्रूपे ।
सहसिद्धिबुद्धिरस्मिन् सगुणमहावाक्यगणपतिर्भवसि ॥ १४२ ॥

मूलाविद्याप्रतिगतदेवस्त्वं हि प्लुतप्रणवरूपी ।
विरिञ्चिहरिहररविभिस्तेषां शक्त्यात्मजादिभिर्विनुतः ॥ १४३ ॥

एकार्णपत्तनाभिधमूलस्थानं विभाति तन्मध्ये ।
तत्रापि कल्पवृक्षोद्यानगतोङ्कारमण्टपो भाति ॥ १४४ ॥

सिह्मासने हि चिन्तामणिमयसोपानसंयुते तस्मिन् ।
एकाक्षरगणपतिमहमनिशं ध्यायामि सिद्धिबुद्धियुतम् ॥ १४५ ॥

तत्र मयूरेशादिममूर्तिविशेषान् समन्ततोऽभिगतान् ।
तच्छक्तिमूर्तिसहितान् सहपरिवारान् समाश्रये सततम् ॥ १४६ ॥

तत्र प्रथमावरणे युवराडव्यक्तगणपतिं वन्दे ।
गणकं हंसगणपतिं भजेऽहमन्यान् तदीयपरिवारान् ॥ १४७ ॥

अद्भुतरचनावल्यस्तत्र चतुष्षष्टिवीथयस्सन्ति ।
तत्तत्स्थलाधिकारानुरूपगणपाश्च कोटिशस्सन्ति ॥ १४८ ॥

नात्रत्यवैभवादीन् शेषोऽपीष्टे यथावदाख्यातुम् ।
अत्यल्पबुद्धिविभवः प्रभुर्भवेयं कथन्नु वर्णयितुम् ॥ १५० ॥

एकार्णपत्तनस्य तु दक्षिणपार्श्वे पुरं वरं भवति ।
नाम्ना षडर्णपत्तनमाज्ञास्थानं स्थलं हि कृत्यानाम् ॥ १५१ ॥

अत्र हि षडर्णरूपी निजशक्तिभ्यां चकास्ति विघ्नेशः ।
तं त्वां नमामि सततं प्रायः प्रागुदितवैभवादियुतम् ॥ १५२ ॥

निचितचतुर्दशभुवनं सप्तमहाद्वीपवसुमतीमध्यम् ।
लोकालोकवलयितं ब्रह्माण्डमिदं तथाऽन्यदपि सर्वम् ॥ १५३ ॥

गगने खद्योत इव ह्यण्डः प्रद्योततेऽयमेकैकः ।
अण्वणुमात्रावयवः परिणतजगदाकृतेः किल प्रकृतेः ॥ १५४ ॥

निखिलब्रह्माण्डोपरिभागे स्वानन्दभवनलोकस्ते ।
ऐक्षवसागरमध्ये प्रदीप्यते कोटियोजनं विततः ॥ १५५ ॥

अन्वर्थनामधेयो मुद्गलकपिलादियोगिभजनीयः ।
सद्वादशान्तदेशो महाविराजोऽखिलाण्डरूपस्य ॥ १५६ ॥

कोटिदिवाकरदीप्तिर्यत्र च पुरुषार्थसंपरिसमाप्तिः ।
यत्र न पुनरावृत्तिर्यैश्च महावाक्यगणपतेर्वसतिः ॥ १५७ ॥

तत्र हि मूलस्थानं शतयोजनविस्तृतायतोत्तुङ्गम् ।
ओंकारवलयरूपामृतसागरमध्यगं विभाति तव ॥ १५८ ॥

तत्र सहस्रस्तम्भे चिन्तामणिमण्टपे विचित्रतमे ।
एकाक्षरपीठे तव तेजोमयविग्रहं हृदा कलये ॥ १५९ ॥

भवदीयसव्यभागे स्मितवदनां ब्रह्मभावदां दयिताम् ।
ध्यायामि सिद्धिदेवीं पीताम्बरधारिणीञ्च जगदम्बाम् ॥ १६० ॥

कल्हारकुसुममालां कस्तूरीतिलकविज्वलत्फालाम् ।
करुणापूरकटाक्षां कनकसवर्णाञ्च मोक्षलक्ष्मीन्ताम् ॥ १६१ ॥

शशिशेखरान्वितनयनां सुवर्णसरसीरुहे सुखासीनाम् ।
भासुरसर्वविभूषणबृन्दां सर्वाङ्गसुन्दरीं वन्दे ॥ १६२ ॥

ध्यायामि बुद्धिदेवीं ब्रह्मज्ञानप्रदायिनीं दयिताम् ।
भवदीयदक्षभागे घनसारतुषारसन्निभशरीराम् ॥ १६३ ॥

मन्दस्मितमुखपद्मां मन्दारमुखप्रसूनकृतमालाम् ।
वन्दारुमनुजलोलां बृन्दारकमुख्यमृग्यपदमूलाम् ॥ १६४ ॥

कस्तूरिकाविशेषकविलसितनिटिलाङ्गणेशकृतलीलाम् ।
सिततामरसासीनां त्रिलोचनां चन्द्रशेखरां रुचिराम् ॥ १६५ ॥

भवतो भवनं परितः प्रथमावरणे विचित्ररत्नानि ।
क्रीडागानादीनि स्थानानि मनोहराणि सुबहूनि ॥ १६६ ॥

तत्तत्स्थानानुगुणं गृहीतकमनीयविग्रहविशेषः ।
सिध्या बुध्या च युतो विहरसि मुदितस्तदर्हपरिवारः ॥ १६७ ॥

कन्दर्पकोटिपरिभूसौन्दर्यझरीतरङ्गिताकाराः ।
क्रीडागानादिगता मङ्गलमूर्तीश्च मन्महे मनसि ॥ १६८ ॥

भवतः कटाक्षवीक्षां प्रतीक्षमाणाश्च किङ्करप्रवराः ।
आज्ञाकरणप्रवणा अभ्यर्णे सन्ति कोटिकोटिगणाः ॥ १६९ ॥

भवतो हि वामपूर्वे किञ्चिन्न्यूने महेन्द्रमणिपीठे ।
आसीनं युवराजं सिद्धिसुताव्यक्तगणपतिं वन्दे ॥ १७० ॥

दूर्वादलवच्छ्यामलकोमलमूर्तिं निशाकरापीडम् ।
कन्दर्पसुन्दराङ्गं कौस्तुभचिन्तामणिप्रभादीप्रम् ॥ १७१ ॥

निजलोकवासिसर्वाभीप्सितविज्ञापनादिवार्तानाम् ।
विज्ञापयति विशेषान् स किल **महावाक्यगणपते** भवते ॥ १७२ ॥

भवदीयसन्निधाने तस्मादन्यो न कोपि गणवर्गः ।
गन्तुं स्थातुं वापि प्रभवति किमुत प्रभाषणादिविधौ ॥ १७३ ॥

अपि चाव्यक्तनिवेदितनिजभक्तजनानुकूलकृत्यानि ।
आकर्णनमात्रादपि सद्यः कर्तुं कृतादरो हि भवान् ॥ १७४ ॥

भवतो हि याम्यपूर्वे स्फाटिकपीठे गुरुं सुखासीनम् ।
अतिसुन्दरं युवानं बुद्धेस्सूनुं विलेखनीपाणिम् ॥ १७५ ॥

चूडाशशिप्रकाशं शुद्धस्फटिकप्रभाप्रणीकाशम् ।
**गणकं** गणकाधीशं **हंसगणेशं** नमाम्यमात्येशम् ॥ १७६ ॥

लोकं देशं ग्रामं ब्रह्माण्डस्थितपरात्मभक्तानाम् ।
पूर्वाचरितान् गणको धर्मादींश्च स्वपुस्तके लिखति ॥ १७७ ॥

गणकविलेखनमात्रात् सकलान्निजभक्तपुङ्गवाकलितान् ।
प्रणिदापयस्यनल्पान् कामकलापान् सुरादिदुरवापान् ॥ १७८ ॥

ब्रह्म महत्तत्वगतं गणकं प्राहुस्समस्तयोगीन्द्राः ।
यो निबबन्ध ग्रन्थान् गणपतिविषयान्महेतिहासादीन् ॥ १७९ ॥

ध्यायन्ति हंसरूपं परमगुरुं यं सहस्रदलपद्मे ।
आसीनं गणकेशं हृदये किल योगिपुङ्गवास्सततम् ॥ १८० ॥

निखिलब्रह्माण्डस्थितभक्तजनानां हिताहितं वक्तुम् ।
वरदादिकोटिगणपा विकटस्यान्ते वहन्ति सचिवत्वम् ॥ १८१ ॥

अखिलाण्डकोटिनिवसद्भक्तानानन्दभवनमानेतुम् ।
अधिकारपदनियुक्ता आमोदमुखा भवन्ति कोटिगणाः ॥ १८२ ॥

त्वद्भक्तिमात्रसुलभानीदृशतत्रत्यसर्वपरिवारान् ।
मनसा नौम्यनवरतं द्वारीभूतान्भवत्समीपाप्तौ ॥ १८३ ॥

बहुकल्पकोटिकालं भवतस्सदुपासनात्प्रमोदन्ते ।
आनन्दभवनभुवने गणपतिसारूप्यभागिनोऽनन्ताः ॥ १८४ ॥

त्रिणयनचन्द्रापीडा ब्रह्मानन्दाम्बुधौ भृशं मग्नाः ।
शुण्डादण्डविराजत्तुण्डा विगलन्मदाम्बुयुतगण्डाः ॥ १८५ ॥

सालोक्यमुक्तिभाजोऽसंख्येयाश्चाखिलाण्डभक्तजनाः ।
एवं सामीप्यपदप्राप्त्या सुखभूमभागिनोऽनन्ताः ॥ १८६ ॥

स्वर्गादिवासिनामपि दुष्टासुरबाधशापबाधादिः ।
प्रारब्धकर्मबोधः कदाचिदपि मातृगर्भवासादिः ॥ १८७ ॥

आनन्दभवनवासी नैतादृगुपद्रवं कदाचिदपि ।
अनुभवति किन्त्वखण्डं ब्रह्मानन्दन्नदुःखसंभिन्नम् ॥ १८८ ॥

सङ्कल्पमात्रसुलभानाहारविहारकामभोगादीन् ।
परिहृत्य नित्यतृप्ता नित्यानन्दात्मना महात्मानः ॥ १८९ ॥

ज्ञानयोगादिनिष्ठा जीवन्मुक्ता गता हि ये तत्र ।
ब्रह्मविचारपरास्ते प्रापुरनन्ता विदेहकैवल्यम् ॥ १९० ॥

केशाधिकारयुक्ता योगिजना ये तु पूर्वकल्पेषु ।
ब्रह्माच्युतादयस्ते विद्यन्ते तव कोटिशः परितः ॥ १९१ ॥

अवतारमूर्तयस्ते सन्ति समन्तात्सहस्रशस्तत्र ।
तव तत्र मूर्तिमन्तो ह्याम्नायान्ताः स्तुवन्ति महिमानम् ॥ १९२ ॥

सर्वावरणसमेतास्तत्तत्त्वच्छक्तिसिद्धिबुध्यंशाः ।
तत्तत्कालानुगुणास्सन्ति सहस्रं हि मूर्तयस्तत्र ॥ १९३ ॥

इत्यानवमावरणं विचित्ररूपा विभूतिविभवाढ्याः ।
कविवाङ्मनसोऽविषयास्सन्ति स्वानन्दभवनलोके ते ॥ १९४ ॥

एतेभ्यश्च निजेभ्यो लोकानुग्राहिमूर्तिभेदेभ्यः ।
जीवन्मुक्तादिभ्योऽत्रत्यमहद्भ्यो नमोऽस्तु सर्वेभ्यः ॥ १९५ ॥

सिंहासनस्य मूले मूषकराजो विराजते सुतराम् ।
दस्युरिवान्तर्यामी भुङ्क्ते भोगान् स सर्वजन्तूनाम् ॥ १९६ ॥

अव्यक्तगणपतिस्तव सेवार्थं प्राप मूषकाकारम् ।
भवदीयवाहनेष्वपि कुरुते सर्वेष्वनुप्रवेशमयम् ॥ १९७ ॥

यद्यपि हंसो विलिखति चण्डो वा नग्नभैरवो दाता ।
भवदालये गणपते! सततं सेवाफलं हि भक्तेभ्यः ॥ १९८ ॥

पूर्वं तव सेवार्थं प्रवेशकालेऽस्य मूषकस्यान्ते ।
न लभेत चेदनुज्ञां सेवाफलमपि सुदुर्लभं तस्य ॥ १९९ ॥

सेवानभिज्ञमपि मामनीशमन्यादृशोपचारविधौ ।
चण्डादयोऽनुगृह्णन्त्वेते भवदीयभवनपरिवाराः ॥ २०० ॥

तव भक्तकोटिमहिमा वक्तुमशक्योऽत्र मुद्गलः प्रवरः ।
यच्छिष्याः कपिलाद्यास्सन्ति चतुष्षष्टिकोटिमितसिद्धाः ॥ २०१ ॥

त्वन्नाममात्रजापाः समूलकाषं कषन्ति कलुषानि ।
विषहरणसिद्धमन्त्रो जपमात्रादिव विषं निरवशेषम् ॥ २०२ ॥

कुङ्कुमकर्पूरागरुमृगमदगोरोचनादियुतगन्धम् ।
यद्भक्ता दधते तद्वस्तु गजास्यं सदाऽस्तु मम चित्ते ॥ २०३ ॥

श्वेतार्कमूलमूर्तिं जीवद्गजदन्तमूर्तिमपि भवतः ।
शोणशिलामपि मनसा प्रवालरत्नादिमूर्तिमपि महये ॥ २०४ ॥

दूर्वार्चनमन्त्रजपा व्रतं चतुर्थ्यां यदीयचिह्नानि ।
सिन्धूरधारणाद्यपि स गणाध्यक्षस्सदाऽस्तु मम शरणम् ॥ २०५ ॥

दूर्वारहितसपर्या विफला भवतः कृतापि हेरम्ब ! ।
निजशक्तिदत्तबीजद्वयरूढा यच्छताङ्कुरा देवी ॥ २०६ ॥

दुस्स्वप्ननाशिनी सा स्वार्चकपापापनोदने चतुरा ।
भक्तजनविघ्नहन्त्री दूर्वायान्ते ततो महाप्रीतिः ॥ २०७ ॥

यद्यपि दूर्वाऽन्नमयी दुर्गाशप्ता तृणात्मना जाता ।
आराध्य सिद्धिबुद्धी श्वेतहरिद्भेदतो द्विधाऽभूत्सा ॥ २०८ ॥

दुर्गार्चने तु निन्द्या श्लाघ्यतमैवार्चनेऽन्यदेवानाम् ।
भवतोऽतिश्लाघ्यतमा युग्मत एकैकविंशतिभ्यां वा ॥ २०९ ॥

तुलसी नीलादेवी वैष्णवमाया गणेशशप्ता सा ।
भवतोऽत एव निन्द्या ग्राह्या ग्रहदेवताऽन्यदेवानाम् ॥ २१० ॥

श्वेतार्ककुसुमनिकरैर्मन्दारसुमैस्तथा शमीपत्रैः ।
भक्तैरर्चितमात्राद्यथाऽतितृप्तिस्तथा न ते काऽपि ॥ २११ ॥

श्वेतार्कमूलमणिभिर्मन्दारशमीमयैश्च मणिनिचयैः ।
ग्रथितां किलाक्षमालां धारयितारः प्रसादपात्रन्ते ॥ २१२ ॥

विजयप्रवालनगरीभौममयूरेशनासिकादीनाम् ।
क्षेत्राणां यात्रायामशक्तमपि मां पुनातु विघ्नेशः ॥ २१३ ॥

न मम ज्ञाने निष्ठा योगे वा मन्त्रकर्मनामादौ ।
त्वत्पादाश्रयणान्मामुद्धर संसारतश्च सिद्धिपते ॥ २१४ ॥

निर्वाणदीक्षयाऽहं न संस्कृतो नाऽपि योगदीक्षाद्यैः ।
सामान्यदीक्षयाऽपि च पुनीहि बुद्धीश भावनालेशात् ॥ २१५ ॥

मामकृतसुकृतसञ्चयमनुपासितमुख्यदेवतामूर्तिम् ।
केवलभक्तिबलान्माङ्कृतार्थयेस्त्वं कृपापयोराशे ॥ २१६ ॥

कामतरङ्गाभिहतं गभीरसंसारसागरे मग्नम् ।
विषयग्राहगृहीतं भवाब्धिपोतस्त्वमेव तारय माम् ॥ २१७ ॥

इच्छामात्रादणुमपि मेरुङ्कुरुषेऽनलञ्च सलिलमिव ।
मरुमपि जलधिं भवतो मदघनिरासे गणेश! को भारः ॥ २१८ ॥

आकस्मिकयसि कामान् दुरवापानपि विचित्रयस्यर्थान् ।
सर्वमकिञ्चित्करमप्युपेक्षसे किन्त्वनुग्रहार्हं माम् ॥ २१९ ॥

यो देशकालवस्तुभिरपरिच्छिन्नोऽपि हृद्गुहावर्ती ।
प्रेरयति सर्वजन्तूननवरतं तं गणेशमर्हामि ॥ २२० ॥

कालस्वभावनियतिप्रभृतिजगद्बीजमुद्गिरन्ते ये ।
अविदन्तस्तव तत्वं संसृतिचक्रे भ्रमन्ति मुह्यन्तः ॥ २२१ ॥

संसृतिधर्माऽसङ्गी तत्साक्षी त्वं तदानुरूप्येण ।
उच्चावचफलदातुस्तव वैषम्यं न चापि नैर्घृण्यम् ॥ २२२ ॥

यमुपासेऽस्मिञ्जन्मनि देवं यावच्छरीरहानमहम् ।
प्रेत्य प्रतिपत्स्येऽहं तमेव भावञ्च तत्क्रतुन्यायात् ॥ २२३ ॥

प्रागुत्पत्तेस्त्वमिदं जगच्च सर्वं स्थितेरवस्थायाम् ।
प्रलयावस्थायान्त्वं ध्यायेयं कं कथन्त्वदन्यमहम् ॥ २२४ ॥

सुखदुःखमोहरूपप्रपञ्चजालाङ्कुरप्ररोहार्हम् ।
मूलाविद्याबीजन्दग्धुन्नान्यद्विना भवज्ज्ञानम् ॥ २२५ ॥

तज्ज्ञानम्मेऽसुलभं यज्ञतपोदानसाधनाभावात् ।
त्वद्भक्तिमात्रसाधनमतिदीनम्मामनुगृहाण विभो ॥ २२६ ॥

अग्राह्योऽनिर्देश्योऽचिन्त्योऽतर्क्योऽप्रमेयमहिमा त्वम् ।
विक्षिप्तचित्तवृत्तिः प्रभवेयमहङ्कथम्भवद्ध्याने ॥ २२७ ॥

श्रृङ्गग्राहिकयेद्दश आत्मेत्युक्तौ श्रुतिस्त्वनीशाना ।
चकिता प्रतिपादयति ह्यध्यारोपापवादरीत्या त्वाम् ॥ २२८ ॥

मायाविलसितमेतत्प्रपञ्चजालन्न वस्तुतः किञ्चित् ।
नहि रज्जुशुक्तिकादिव्यतिरेकेणास्ति सर्परजतादिः ॥ २२९ ॥

गन्धर्वनगरकल्पं सर्वं स्वाप्नप्रपञ्चसदृशञ्च ।
मायामात्रं मन्ये त्वद्व्यतिरिक्तन्त्वदेकतानोऽहम् ॥ २३० ॥

भूतभवद्भव्येषु त्वद्व्यतिरिक्तः कदापि नासेऽहम् ।
त्वद्भावापत्तिस्तु भ्रमापगमनात्सदा त्वदात्माऽहम् ॥ २३१ ॥

संसारदशायामपि मोक्षदशायान्तथैकरूपत्वम् ।
आत्मन उक्तोऽत एव शान्तिब्रह्मप्रवादिभिस्साङ्ख्यैः ॥ २३२ ॥

मीमांसकास्तु कथयन्त्यात्माहम्प्रत्ययेन वेद्य इति ।
अन्ये त्वन्यं सर्वं न वस्तुतः किन्त्वपक्वसोपानम् ॥ २३३ ॥

विगतद्वैताभासो वेद्यान्तरविषयवृत्तिहीनोऽहम् ।
त्वद्रूपचित्तवृत्तिः किन्न भवेयं सदा त्वदाकारः ॥ २३४ ॥

त्वामेवाहज्ञाने त्वदन्यभावभ्रमापगमनाय ।
त्वद्भावभावितोऽन्यं न भोग्यवर्गञ्च कामये कमपि ॥ २३५ ॥

लम्बोदर ! हेरम्ब द्वैमातुर दन्तिवदन विघ्नेश ।
अव्याजदयासिन्धो भक्तपराधीन दीनजनबन्धो ॥ २३६ ॥

भवतानुग्राह्योऽहं संसृतिबन्धादहं प्रमुच्येय ।
नाल्पेन लोभनीयः विषयानन्दं न चाभिनन्देयम् ॥ २३७ ॥

निरतिशयानन्दात्मन् भवत्स्वरूपे महापयोराशौ ।
विषयानन्दो नार्हति बिन्दुशततमांशमात्रमपि भवितुम् ॥ २३८ ॥

न स्वर्गस्वानन्दं कार्यस्वानन्दमप्यहं नेहे ।
आनन्दभवनमीयान्तद्विन्देयं विदेहकैवल्यम् ॥ २३९ ॥

यद्यपि शुद्धाद्वैती स्वबाह्यपूजादिनापि शैवोऽहम् ।
परमात्मभावभावितगणपतिभावः कदापि माऽपैतु ॥२४० ॥

श्रुत्यादिषु प्रसिद्धा गणपतिविभवा यथावदाख्याताः ।
कविसमयसहजसिद्धा वाचोयुक्तिः प्रतायते न मया ॥ २४१ ॥

यद्यपि गणपतिगुणगणवर्णनमेव प्रधानतः प्रकृतम् ।
मतविषयनान्तरीयकनिरूपणञ्चानुषङ्गतो ग्रथितम् ॥ २४२ ॥

अत एव पूर्वमेव प्रतिश्रुतश्लोकशतकतोऽप्यधिकाः ।
विघ्नेशाभिन्नविषयप्रतिपादनतत्पराः कृताः श्लोकाः ॥ २४३ ॥

इति नीलकण्ठशास्त्री विद्वद्रत्नोपनामवान् विबुधः ।
शङ्करभगवत्पादस्थापितषड्दर्शिनीसुसारज्ञः ॥ २४४ ॥

भवत्सु सप्तशताधिकपञ्चसहस्रेषु कलियुगाब्देषु ।
अकरोद्गणेशशतकन्तद्गुणलेशैस्स्ववाग्विशुध्द्यर्थम् ॥ २४५ ॥

तं क्षाम्यन्तु महान्तो यदि प्रमादप्रयुक्तदोषस्स्यात् ।
जीयादियङ्कृतिर्मे सुचिरम्भूयान्मुदे च सिद्धिपतेः ॥ २४६ ॥

इति श्रीनदीमातृकमकुटायमान-चोलदेशविराजमान-गौरीमायूरपरिसरकावेरीतीरविश्रुत-भैरवस्थलभूत-क्षेत्रपालपुरनामाभिरामग्रामाभिजनेन, 'भूलोककैलास' इति प्रसिद्ध-जीवन्मुक्तिप्रद-कवेरकन्याकूलवर्ति-पञ्चनदक्षेत्रवासिना, कौशिककुलजलधिकौस्तुभेन, वैद्यनाथार्यविपश्चित्पौत्रेण, पञ्चनदार्यपुत्रेण, कामाक्षीगर्भशुक्तिमुक्ताफलेन, श्रीगम्भीरराजभारतीदीक्षितसुत-श्रीनव्यशाक्तमतप्रवर्तक-श्रीभास्कररायान्तेवासिवर 'वेदभास्कर' शङ्करनारायण वाजपेययाजि विश्रुतश्वशुरकुलालङ्कारेण, सकलसज्जनानुमोदितपितृपितामहप्रपितामहादिसप्तपरम्परानुगतात्युत्कृष्टताविशिष्टेन, सार्वजनीनसौजन्यदाक्षिण्यनैपुण्यादिमन्मूर्धन्येन, पूर्वोक्तपञ्चनदक्षेत्रे विराजितवतां, साग्निचित्यविश्वजिन्महाव्रतसर्वतोमुखादिसप्तमखतोषिताध्वरराजानां अध्वरीन्द्रमूर्धाभिषिक्तानां वैदिकसार्वभौमानां श्रीमद्बालकृष्णशास्त्रिणां

प्रधानान्तेवासिप्रवरेण **श्रीमद्भगवत्पादानुगृहीताद्वैतविद्यासुधासागरपारपर्यन्तपर्यटनपटुतम-माहात्म्येन,** अतिगहन**पाणिनीय**महाव्याकरणसूत्रजाल**कात्यायनीय**महावार्तिकपातञ्जल-महाभाष्यादिमहारण्याप्रतिहतसञ्चारपञ्चास्येन, वैदिकषड्दर्शिनीसारसर्वस्ववेदिना अनेकसद्गुरुसेवासमासादितसर्वविद्यावैशद्येन, कुलक्रमाराधितास्मदात्मदेवता-मतदेवताद्यस्मदन्तर्यामिपरमात्मना प्रेरितेन, **विद्वद्रत्नोपनामकेन, श्रीनीलकण्ठशास्त्रिणा** प्रणीतायां **गाणेशतत्वसुधालहर्यां** द्वितीयस्तरङ्गः ॥

॥ समाप्तश्चायं ग्रन्थः ॥

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